

MUSIC - UNIVERSITY OF TORONTO



3 1761 06448 623 6



Digitized by the Internet Archive
in 2021 with funding from
University of Toronto

Monsieur Beaucaire

49
7870

A ROMANTIC OPERA

IN THREE ACTS.

(FOUNDED ON BOOTH TARKINGTON'S STORY.)

BOOK BY
FREDERICK LONSDALE.

LYRICS BY
ADRIAN ROSS.

MUSIC BY
ANDRE MESSENGER.

FACULTY OF MUSIC
9759
UNIVERSITY OF TORONTO
26. 6. 67

COPYRIGHT MCMXVIII. & MCMXIX. BY

ASCHERBERG, HOPWOOD & CREW, LTD.,

16, Mortimer Street, London, W.1.

New York: LEO FEIST (INC.)

All rights reserved under the International Copyright Act. Public performances of the whole or any part of the work strictly forbidden without the express permission of GILBERT MILLER, 6, Old Bond Street, London, W.

Dedicated to my friend,

F. Ivan Caryll.



827870

M

1503

M583M6

Produced by Mr. Gilbert Miller at the Prince's Theatre.

MONSIEUR BEAUCAIRE.

DRAMATIS PERSONÆ.

Monsieur Beaucaire	-	-	-	-	-	-	-	MARION GREEN
Philip Molyneux	-	-	-	-	-	-	-	JOHN CLARKE
Frederick Bantison	-	-	-	-	-	-	-	LENNOX PAWLE
Rakell	-	-	-	-	-	-	-	SPENCER TREVOR
Francois	-	-	-	-	-	-	-	YVAN SERVAIS
Duke of Winterset	-	-	-	-	-	-	-	ROBERT PARKER
Beau Nash	-	-	-	-	-	-	-	ROBERT CUNNINGHAM
Townbrake	-	-	-	-	-	-	-	DENNIS KING
Capt. Badger	-	-	-	-	-	-	-	PERCY CARR
Joliffe	-	-	-	-	-	-	-	HARRY FRANKISS
Bicksitt	-	-	-	-	-	-	-	LEIGH ELLIS
Marquis du Mirepoix	-	-	-	-	-	-	-	YVAN SERVAIS
Lucy	-	-	-	-	-	-	-	ALICE MOFFAT
Countess of Greenbury	-	-	-	-	-	-	-	VIOLET RUSSELL JEROME
Girl	-	-	-	-	-	-	-	RENE MORRELL
AND								
Lady Mary	-	-	-	-	-	-	-	MAGGIE TEYTE

esses Doris Wheatley, Dorothy Schofield, Marjorie Burgess, Gladys Burgess, Peggy Wentworth, Nan Wilcox, Adeline Rose, Ellen Grubb, Diedonne Donaldon, Vi Harcourt, Dorothy Easton, May Pauline, Gladys Hirst, Marjorie Burke, Patricia Hare, Pat Newell, Beatrice Thompson, Lillie Rennie, Kate Zoller, Gladys Tudor, Olivia West, Barbara Esmé, Leila Mackenzie.

essrs. Frederick A. Pitman, J. Allan Black, Charles B. Lumb, J. Leonard Perret, Herbert Edwards, Ian Alexander, Jacques Thomas, John Neal, A. Brouard, Ernest Vincent, W. A. Phillips, Jack Kelly.

SYNOPSIS OF SCENES.

PROLOGUE :—Monsieur Beaucaire's Lodgings in Bath. (Early evening.)

ACT I. :—Lady Rellerton's Ballroom. (Same evening.)

ACT II. :—At Mr. Bantison's Park, outside of Bath. (Three weeks later.)

ACT III. :—Assembly Room at Bath. (One week later.)

Production Staged under the direction of J. A. E. MALONE.

Dances, Choruses and Ensemble arranged by WILLIE WARDE.

Orchestra under the direction of KENNEDY RUSSELL.

MANAGER	-	-	-	-	-	-	-	F. C. POOL.
STAGE MANAGER	-	-	-	-	-	-	-	HARRY HARDY.

== MUSICAL NUMBERS. ==

PROLOGUE.

	PAGE
1. CHORUS - - - - - "Voyageur's Song"	1
2. SONG (Beaucaire) - - - - - "Red Rose"	4
3. TRIO (Molyneux, Beaucaire and Winterset) - - - "Going to the Ball"	8

ACT I.

4. OPENING CHORUS - - - - - "The Beaux and the Belles of Bath"	20
5. DUET (Lucy and Molyneux) - - - - - "A Little More"	29
6. CHORUS - - - - - "Come with Welcome"	37
6a. SONG (Lady Mary) - - - - - "I do not know"	43
6b. CHORUS - - - - - "Who is this?"	50
6c. SONG (Beaucaire) - - - - - "English Maids"	56
7. DUET (Lady Mary and Beaucaire) - - - - - "Lightly, Lightly"	60
8. QUARTETTE (Molyneux, Beaucaire, Badger and Winterset) - - - "No Offence"	70
9. ROSE MINUET AND FINALE TO ACT I. - - - - -	78

ACT II.

10. CHORUS AND DANCE - - - - - "Pastoral Fête"	97
11. SONG (Beau Nash) - - - - - "When I was King of Bath"	102
12. SONG (Lucy) - - - - - "That's a Woman's Way"	106
13. SONG (Lady Mary) - - - - - "Philomel"	112
14. SONG (Molyneux) - - - - - "Honour and Love"	123
15. DUET (Lady Mary and Beaucaire) - - - - - "Say no more"	126
16. FINALE TO ACT II. - - - - -	132

ACT III.

17. OPENING CHORUS - - - - - "Have you heard?"	148
18. SEXTETTE { (Rakell, Townbrake, Joliffe, Badger, Bantison } "The Honours of War"	154
and Bicksitt)	
19. DUET (Lucy and Molyneux) - - - - - "We are not speaking now"	162
20. SONG (Beaucaire) - - - - - "Under the Moon"	166
21. SOLO (Lady Mary) - - - - - "What are Names?"	171
22. CHORUS - - - - - "Way for the Ambassador"	176
23. SONG (Mirepoix) - - - - - "A Son of France"	180
24. FINALE TO ACT III. - - - - -	185

Supplemental No.

SONG (Beaucaire) - - - - - "Gold and Blue and White"	190
--	-----

MONSIEUR BEAUCAIRE.

Act 1.

NO 1. PROLOGUE and CHORUS—"Voyageur's Song"

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Allegretto.

PIANO.

The piano introduction is in 6/8 time, marked *Allegretto*. It features a melody in the right hand with a *f* (forte) dynamic, which then softens to *dim.* (diminuendo) and ends with a *p* (piano) dynamic. The left hand provides a simple harmonic accompaniment.

TENORS. *Un poco piu lento.*
mf

On the lonely lakes All the sum-mer long As the mer-ry dawn a -

BASSES.
mf

The vocal introduction is in 3/4 time, marked *Un poco piu lento*. The Tenors and Basses enter with a melody in 3/4 time, marked *mf* (mezzo-forte). The music is in G major and 3/4 time.

wakes, We sing our song! Can - a - da! Can - a - da! New France is fair!

The vocal chorus continues in 3/4 time, marked *f* (forte). The lyrics are: "wakes, We sing our song! Can - a - da! Can - a - da! New France is fair!". The music is in G major and 3/4 time.

dim.

But it's oh! for the old France And sweet-hearts there!

dim.

The vocal conclusion is in 6/8 time, marked *dim.* (diminuendo). The lyrics are: "But it's oh! for the old France And sweet-hearts there!". The music is in G major and 6/8 time.

* After an old French Song.

Copyright MCMXVIII, by Ascherberg, Hopwood & Crew, Ltd.

A. H. & C. Ltd. 9910.

Un poco più lento.

p

Vo - ya-geur, Vo - ya-geur, Pad- die on your way! Wood - land pines will

p

f

change to vines Some fine day; East and South, East and South, There's a maid with

f

dim. rall.

ro - sy mouth; You are go - ing back to her, Au pa - ys du bon -

dim. rall.

1^o Tempo.

mf

heur! In the lone-ly snow

mf

p

All the win - ter long, Down the fo - rest trail we go And sing our song!

p

All the win - ter long, Down the fo - rest trail we go And sing our song!

f Can - a - da! Can - a - da! New France is cold, And it's oh! for *dim.*

f *dim.*

the old France — And days all gold!

Un poco piu lento.

p Vo - ya - geur, Vo - ya - geur! Tramp a - long your way; *p*

Change the snows for leaf and rose Some — fine — day! East and South, *f*

f

East and South, There's a maid with ro - sy mouth. You are go - ing

dim. rall. back to her, Au pa - ys du bon - heur! *pp*

dim. rall. *pp*

No 2. SONG- "Red Rose."

(BEAUCAIRE.)

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Allegro.

VOICE.

PIANO.

f

1. In the gar - den where girls are the
2. I will praise you and love you for

p

flow - ers, — I wor - ship but one — Of the
ev - er — And ask no re - ward; — I will

blos-soms that bow to the show - ers — Or laugh to the
 serve you with all my en - deav - our — With hand and with

sun; — They may each have a woo - er that hov - ers A -
 sword. — If I die, I shall know you are liv - ing And

cresc.

round and a - bove — But the rose is the lure of all
 laugh in my tomb — For the blood of my heart will be

lov - ers And Queen of all love! —
 giv - ing New red to your bloom! —

Red rose, ——— where the gar - den grows There is no

rit. *p a tempo.*

rose like you, ——— Pure and proud ——— as a morn - ing

cloud Born of the sun and dew! ——— I am your

poco più lento. *f*

lov - er I am your Knight To woo your beau - ty and guard your

right, To love for a life and then— who knows —
sempre più largo.

Rose of the world, my rose!

lento.

a tempo.

world, my

rose! —

No. 3. TRIO - "Going to the Ball"

(MOLYNEUX, BEAUCAIRE & WINTERSET.)

Words by
ADRIAN ROSS.Music by
ANDRÉ MESSENGER.

Moderato.

VOICE.

PIANO.

f

WINTERSET.

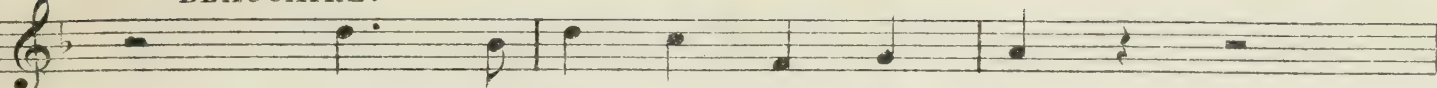
Well, if no - thing else con - tent you, As a


mf

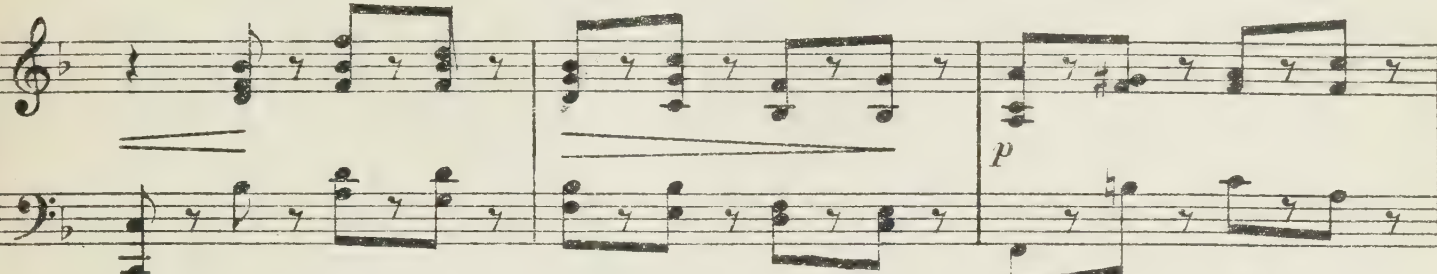
Duke I will pre - sent you To the world and to his

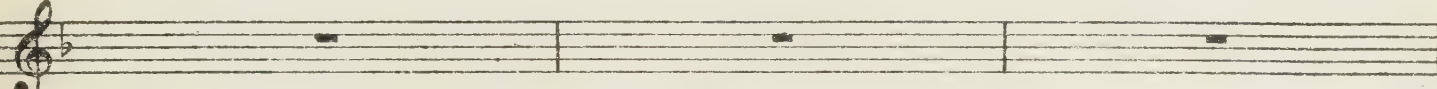
cresc.


BEAUCAIRE.


B  I'm your debt - or all my life.


W  wife Nay, it's


 *p*

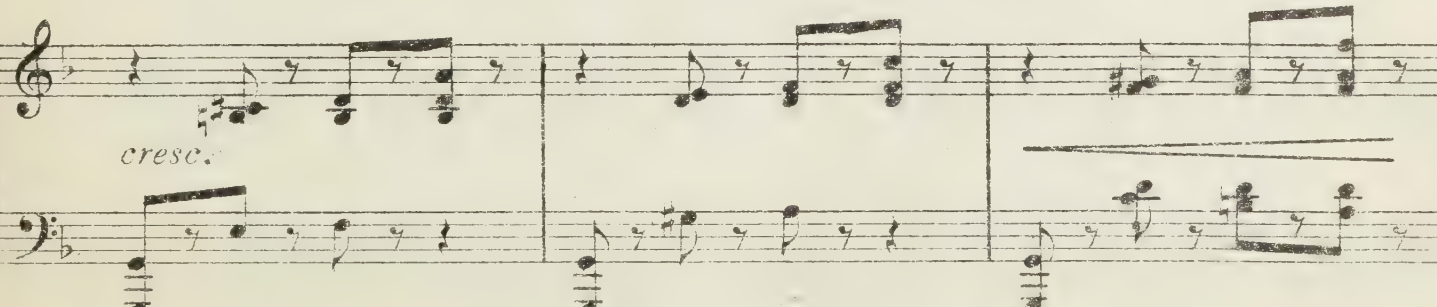
B 

W  I who am the debt - or And I ask for no - thing

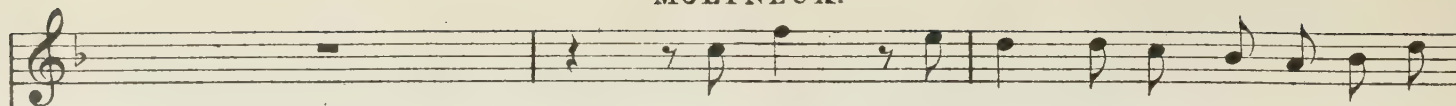



B  Ah, your


W  bet - ter Than to pay you for to - night!

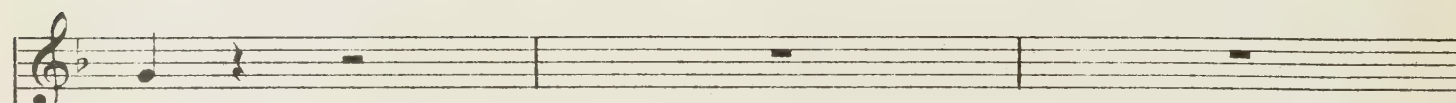
 *cresc.*


MOLYNEUX.

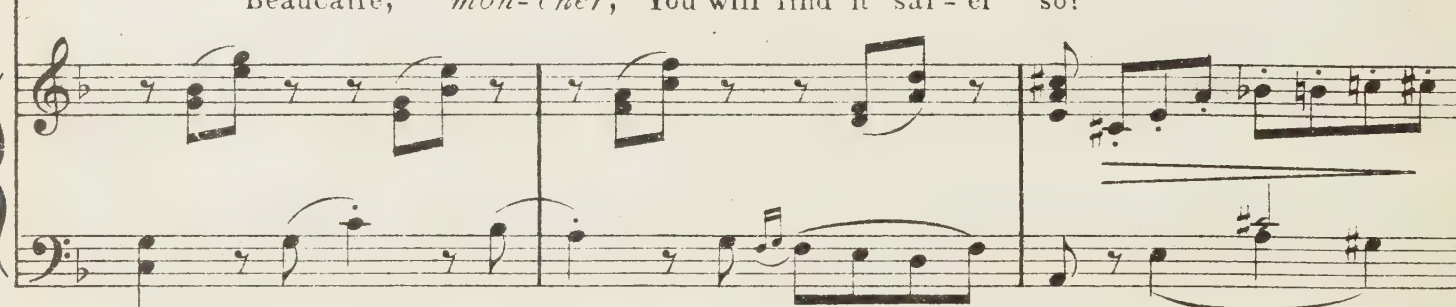
M  Be-ware, Beau-caire, I ad-vise you not to

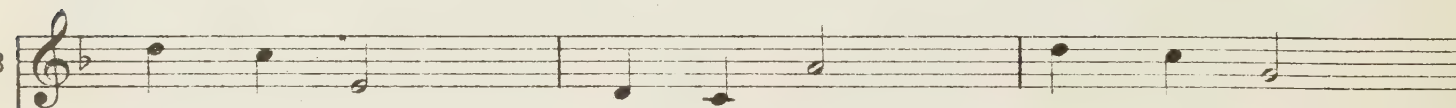
B  Grace is too po-lite!


 *mf*

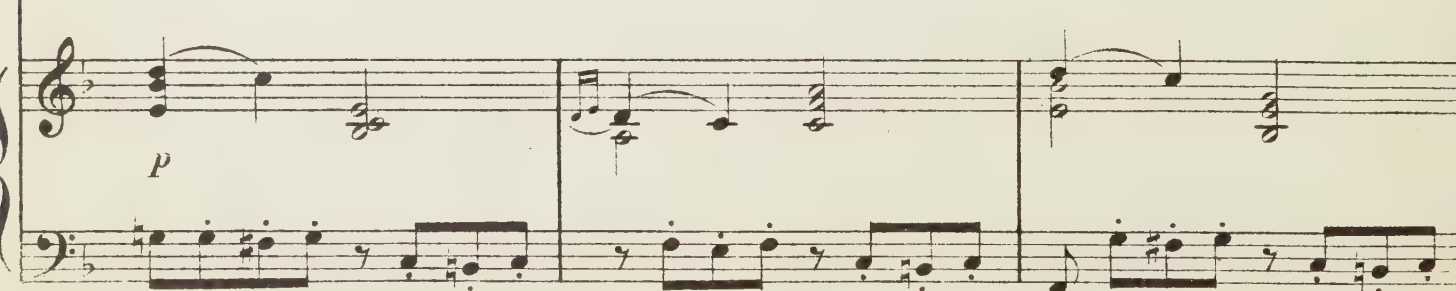
M  go!

W  Beaucaire, *mon-cher*, You will find it saf-er so!



B  You are kind both of you Nev-er mind

W 

 *p*

B

What I do, For what-ev-er may be-fall I am go-ing to the ball, I am

stacc.

M

B

Be-ware Beaucaire, I ad-

go - ing, go - ing to the ball! You are kind

M

B

W

vise you not to go. For what-

Both of you, Nev - er mind what I do, For what-

Beau-caire, *moncher*, I ad - vise you not to go, For what-

M ev-er may be-fall You are go-ing to the ball, You are go - ing, go - ing

B ev-er may be-fall I am go-ing to the ball, I am go - ing, go - ing

W ev-er may be-fall You are go-ing to the ball, You are go - ing, go - ing

p

M to the ball! You are go - ing, go - ing, go - ing, go - ing,

B to the ball! I am go - ing, go - ing, go - ing, go - ing,

W to the ball! You are go - ing, go - ing, go - ing, go - ing,

cresc.

1
go - ing, go - ing to the ball!

3
go - ing, go - ing to the ball!

V
go - ing, go - ing to the ball!

ff *ff*

B
So a - way with comb and

p

B
pow - der, For to - night I will be proud - er Than a

B
roy - al prince of France!

W
Pride will have a fall, per -

B
And what - ev - er fol - lows af - ter, I'll have

W
chance!

p

mirth and love and laugh - ter, For to - night the die is

cresc.

Be-ware, Beau -
cast!

We shall see who laughs the last!
mf

caire You are rushing on your fate!

Beaucaire, *moncher*, Stop be-fore it is too

Come with me Both my friends
late!

p

B

You will see How it ends—Tho' in dancing I may fall I am

M

B

go - ing to the ball! I am go - ing, go - ing to the ball!

Be -

M

ware, Beau - caire, You are rush - ing on your fate!

B

Come with me, Both, my friends,

W

Beau -

Though in

You will see How it ends— Though in

caire, *moncher*, Stop be - fore it is too late! Though in

danc - ing you may fall, You are go - ing to the ball! You are

danc - ing I may fall, I am go - ing to the ball! I am

danc - ing you may fall, You are go - ing to the ball! You are

p

M go - ing, go - ing to the ball! You are go - ing, go - ing,

B go - ing, go - ing to the ball! I a go - ing, go - ing,

W go - ing, go - ing to the ball! You are go - ing, go - ing,

cresc.

M go - ing, go - ing, go - ing, go - ing to the ball!

B go - ing, go - ing, go - ing, go - ing to the ball!

W go - ing, go - ing, go - ing, go - ing to the ball!

ff *ff*

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** The first system shows a series of chords and moving lines in both hands. The bass line features a sequence of eighth notes.
- System 2:** The second system continues the melodic and harmonic development. The bass line has a more active role with eighth notes.
- System 3:** The third system includes a measure with a dotted line and the number '8' above it, indicating a repeat or a specific rhythmic pattern. The bass line has a prominent eighth-note pattern.
- System 4:** The fourth system shows a continuation of the musical themes. The bass line features a series of chords and moving lines.
- System 5:** The fifth system concludes the page with a final chord and a double bar line. The bass line has a series of chords and moving lines.

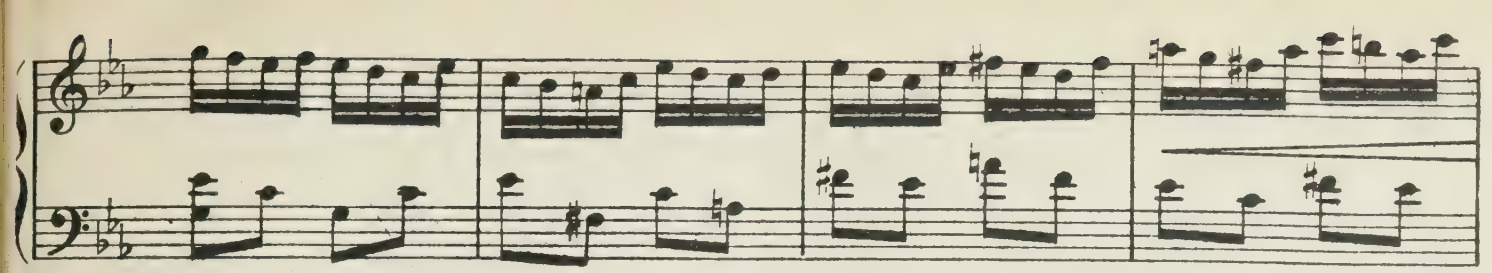
NO 4. OPENING CHORUS.

"The Beaux and the Belles of Bath."

Words by
ADRIAN ROSS.Music by
ANDRÉ MESSENGER.

Allegro.

PIANO. *p*



CHORUS. (GIRLS)

Rome's fair

daugh - ters In the day long done, Took the

wa - ters of the heal - ing Sun.

Belles of Bri - tain Were not coy or cold—

So 'tis writ - ten In the tales of

old.

ff

MEN.

Though Rome's le - gions Have been gone for long, From all

re - gions Gal - lant sol - diers throng. When off

du - ty You may see them all court - ing

beau - ty At the rout or ball.

Tempo di Valse.

A Girl.

It is fine in the Ball Room to

meet ——— To glance at the men un - der cov - er, And to
GIRLS.
Oh, sweet!

tit - ter at them Or to quiz La - dy M., Who is six - ty and looks for a

lov - - er.
GIRLS.
Then we turn out our toes ———

To the tune as it swells, — And the belles and the beaux Take the

cresc.

beaux and the belles, The beaux and the belles!

f

A MAN.

And the sol - diers are talk - ing no more

MEN.

And for -

Of war -

mf

get what their glor - i - ous trade is, As they

op - en a fire Of des - pair - ing de - sire, Lay - ing siege to the

hearts of the la - - dies!

MEN.

For the glan - ces we

throw — Are the shot and the shell —

— Of the belle and the beau Of the beau and the belle, The beau

A GIRL.

and the belle! It is fin-est of all When we meet at a

The first system of the musical score for 'A GIRL.' features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics 'and the belle!' are under the first four measures, and 'It is fin-est of all When we meet at a' are under the next six measures. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking 'p' (piano) is placed above the right hand in the fifth measure.

ball, For the danc-es and sup-per to fol - low, And our di - a - monds flash In the

The second system of the musical score continues the vocal and piano parts. The lyrics 'ball, For the danc-es and sup-per to fol - low,' are under the first six measures, and 'And our di - a - monds flash In the' are under the next six measures. The piano accompaniment continues with similar chordal and bass line patterns.

eyes of Beau Nash Who is fash-ion's great Phœ-bus A - pol - lo!

The third system of the musical score concludes the vocal part for 'A GIRL.' The lyrics 'eyes of Beau Nash Who is fash-ion's great Phœ-bus A - pol - lo!' are under the entire system. The piano accompaniment continues to the end of the system.

GIRLS.

For each vis - i - tor knows That his pow - er com -

MEN.

The fourth system of the musical score introduces a new section. It features a vocal line for 'GIRLS.' and a piano accompaniment. The lyrics 'For each vis - i - tor knows' are under the first four measures, and 'That his pow - er com -' are under the next four measures. A dynamic marking 'p' (piano) is placed above the right hand in the first measure. The piano accompaniment consists of two staves. The fifth system continues the vocal and piano parts. The lyrics 'MEN.' are under the first measure of the fifth system. The piano accompaniment continues with similar chordal and bass line patterns. A dynamic marking 'cresc.' (crescendo) is placed above the right hand in the eighth measure of the fifth system.

pels — Both the belles and the beaux, Both the beaux and the belles, Both the

beaux, the beaux and the belles of Bath!

f

f

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the piano accompaniment. The lyrics are written below the vocal melody. The piano accompaniment consists of chords and single notes in both the right and left hands. The score includes dynamic markings such as *f* (forte) and *fz* (forzando). The music is written in a standard musical notation with a treble and bass clef for the piano part and a single clef for the vocal part.

NO 5. DUET- "A little more."

(LUCY & MOLYNEUX.)

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSAGER.

Allegretto.

VOICE.

PIANO.

LUCY.

Now, my grave Sir glum and gloom-y That is not the way to

woo me; You should learn to tell your pas-sion Like a pro-per man of fash-ion!

MOLYNEUX.

I am

M not a brain-less beau, Gay in ruf-fles and bro-cade; I con-

L Say that

M fess I do not know How to court a mo-dish maid!

L I'm a Gre-cian god-dess With a tri-ble more of bodice; If I'm

L not, it does - n't mat-ter. Wo-men like a man to flat-ter.

M If a

flat - ter - er you'd find, You may choose an - oth - er swain; Here are

plen - ty to your mind, Fool - ish, fri - vo - lous and vain! Take a

stacc.

p

Well, in truth, So I might, But, you

youth Fic - kle, light, Not like me! —

see I like you a lit - tle

Yes, a lit - tle

A lit - tle?

Ah! do not

p

If your heart is not so brittle As to

break my heart, I im - plore!

break for my sake, I may like you a lit - tle more! — A

lit - tle, a lit - tle, I like you a li - tle I don't know what I should like you

for!

But al - tho' it's but a tit - tle Your wit 'll see a lit - tle May-be some

Tempo 10

L day a lit - tle more!—

L But you're jeal-ous as O - thel-lo, That fe -

L ro-cious Moor-ish fel-low, And I know you'd like to smo-ther Me for

L look-ing at an - oth-er!

M You can smile at an - y fop, An - y

M *frib-ble, an - y duncce— Will you let your fol - ly stop And be se - ri-ous for*

L *You're a dear de-light-ful crea-ture, For you court me like a*

M *once?*

L *preacher, Firstly, se-cond-ly and last-ly— Sir, you en-ter-tain me vastly!*

M *Tho' per-*

M *chance a man-ly pride May-be rough and rude to you, Can you cast a love a -*

stacc.

side That is deep and fond and true? If you can, Say good-bye Let me

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'side That is deep and fond and true? If you can, Say good-bye Let me'. The middle staff is a piano accompaniment in G major, featuring a melody with eighth and sixteenth notes. The bottom staff is a piano accompaniment in G major, featuring a bass line with eighth and sixteenth notes.

'Tis a plan I would try, But you know _____ I
go! _____

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics ''Tis a plan I would try, But you know _____ I go! _____'. The middle staff is a piano accompaniment in G major, featuring a melody with eighth and sixteenth notes. The bottom staff is a piano accompaniment in G major, featuring a bass line with eighth and sixteenth notes.

love you a lit-tle— Yes a lit-tle! If your
A lit-tle? With bursting heart I love and a-dore!

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'love you a lit-tle— Yes a lit-tle! If your A lit-tle? With bursting heart I love and a-dore!'. The middle staff is a piano accompaniment in G major, featuring a melody with eighth and sixteenth notes. The bottom staff is a piano accompaniment in G major, featuring a bass line with eighth and sixteenth notes. The system includes dynamic markings 'p' (piano) and 'f' (forte).

L heart is not so brittle As to burst at the first, I may love you a lit-tle more. — A

p

L lit - tle, a lit - tle, I love you a lit-tle; I don't know what I should like you

p

L for! But al-tho' it's but a tit - tle Your wit 'll see a lit-tle May be some

poco rall. *a tempo.*

poco rall. *f a tempo.*

L day a lit - tle more!

ff

No. 6. CHORUS and SOLO.

(CHORUS.)—"Come with welcome."

(SONG.)—"I DO NOT KNOW."

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes, starting on G4 and ascending to D5. The left hand (bass clef) plays a steady eighth-note accompaniment, starting on G2 and ascending to D3. The tempo is marked 'Allegro' and the dynamics are 'f' (forte).

GIRLS. *cantabile.*

Come with wel-come to la - dy Ma - ry, Queen and fai - ry Of the

MEN.

The musical accompaniment for the first line of the chorus features two staves. The right hand (treble clef) plays a series of eighth notes, starting on G4 and ascending to D5. The left hand (bass clef) plays a steady eighth-note accompaniment, starting on G2 and ascending to D3. The dynamics are marked 'mf' (mezzo-forte).

ball. Let us ren - der our hum - ble du - ty To the beau - ty First of

The musical accompaniment for the second line of the chorus features two staves. The right hand (treble clef) plays a series of eighth notes, starting on G4 and ascending to D5. The left hand (bass clef) plays a steady eighth-note accompaniment, starting on G2 and ascending to D3. The dynamics are marked 'mf' (mezzo-forte).

all. All must own her and all ac - claim her Rose of

Bath, as the po - ets name her—Belles con - fess that the men a -

dore her, Beaux be - fore her Pros - trate fall!

MEN.

Yet though she be Fair as

mf

He - be, She is cold - er far than

Phoe - be; Phoe - be loved En - dy - mi -

on, But our god - dess cares for none! Men who

p

ren - der Hom - age ten der Can - not move her, can - not

bend her; Ah, if she would choose the best, We could

com - fort all the rest! So re - mem - ber, ere Sep -

tem - ber Sha - dows all the sky — a - bove That the

cresc.

cresc.

cresc.

li - ly may be chil - ly But the rose must live to

love! Then let Ve - nus judge be - tween us, God - dess

f

f

of the ten - der dove, Guide your glances, fire your

f

f

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "of the ten - der dove, Guide your glances, fire your". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) above the vocal line and below the piano accompaniment.

fan - cies Till you grow a rose of love!

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "fan - cies Till you grow a rose of love!". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The system ends with a double bar line.

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "fan - cies Till you grow a rose of love!". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The system ends with a double bar line.

SONG. LADY MARY.

Allegretto.

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a whole rest, followed by a repeat sign and then the melody. The lyrics are: "Nev - er say that I am cold And my heart is He is dark or he is fair Or per_haps be -". The piano accompaniment starts with a whole rest, followed by a repeat sign and then the accompaniment. A piano dynamic marking 'p' is present.

Nev - er say that I am cold And my heart is
He is dark or he is fair Or per_haps be -

Second system of the musical score. The vocal line continues with the lyrics: "fro - zen; I've a wealth of love un - told For the man I've tween them; I shall like his eyes and hair - When I first have". The piano accompaniment continues with chords and moving lines.

fro - zen; I've a wealth of love un - told For the man I've
tween them; I shall like his eyes and hair - When I first have

Third system of the musical score. The vocal line continues with the lyrics: "choos - en! I've a lov - er bright and brave None was ev - er seen them! He will sing a mad - ri - gal Woo me like a". The piano accompaniment continues.

choos - en! I've a lov - er bright and brave None was ev - er
seen them! He will sing a mad - ri - gal Woo me like a

Fourth system of the musical score. The vocal line concludes with the lyrics: "tru - er All my kind - ness I must save For my gal - lant woo - er! po - et Or his looks will tell me all And my heart will know it!". The piano accompaniment concludes with a final chord.

tru - er All my kind - ness I must save For my gal - lant woo - er!
po - et Or his looks will tell me all And my heart will know it!

Oh, dear me! Oh, dear me! —

CHORUS.

Who is he? Who is he?

He's no ble he's
He's prince - 'y he's

rall. *a tempo.*

hand - some, he's ev - ry-thing you will His vir - tues are
king - ly, he's an - y-thing you will; His strength is at

cresc.

charm - ing, his faults are dear - er still; His eyes are so
tract - ive, his weak - ness dear - er still; His name is the

ar - dent, they make my blush - es glow - But whe - ther they are
no - blest that an - y land can show, But I must pause a -

blue or grey, — I do not know! He's no - ble he's
while be - cause, — I do not know! He's prince - ly he's

p

He's no - ble he's
He's prince - ly he's

p

f

mf

hand - some, he's an - y - thing you will, His
king - ly he's an - y - thing you will, His

vir - tues are charm - ing, his faults are dear - er
strength is at - trac - tive, his weak - ness dear - er

still; His eyes are so ar - dent, they make my blush-es
 still; His name is the no - blest that an - y land can

still; His eyes are so ar - dent, they make my blush-es
 still; His name is the no - blest that an - y land can

glow— But wheth - er they are blue or grey— I do not
 show— But here we pause a - while be - cause— I do not

glow! But wheth - er they are blue or grey—
 show! But here we pause a while be - cause—

know! I do not know!
know! I do not know!

She does not know!
She does not know!

She does not know!
She does not know!

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line has two staves, with the lyrics 'know! I do not know!' and 'know! I do not know!' written below. The piano accompaniment has two staves, with the lyrics 'She does not know!' and 'She does not know!' written below. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

I do not know!
I do not know!

f *p*

The second system continues the musical score. The vocal line has two staves, with the lyrics 'I do not know!' and 'I do not know!' written below. The piano accompaniment has two staves, with the lyrics 'I do not know!' and 'I do not know!' written below. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system includes dynamic markings *f* (forte) and *p* (piano).

know!

f

The third system continues the musical score. The vocal line has two staves, with the lyrics 'know!' written below. The piano accompaniment has two staves, with the lyrics 'know!' written below. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system includes a dynamic marking *f* (forte).

(*Rakell to Bantison.*)

Now's your chance; something poetic!



(*Bantison bowing to Lady Mary.*)

Fairest lady in all the world!

(*Rakell.*)

Good!

(*Nash takes her hand.*)

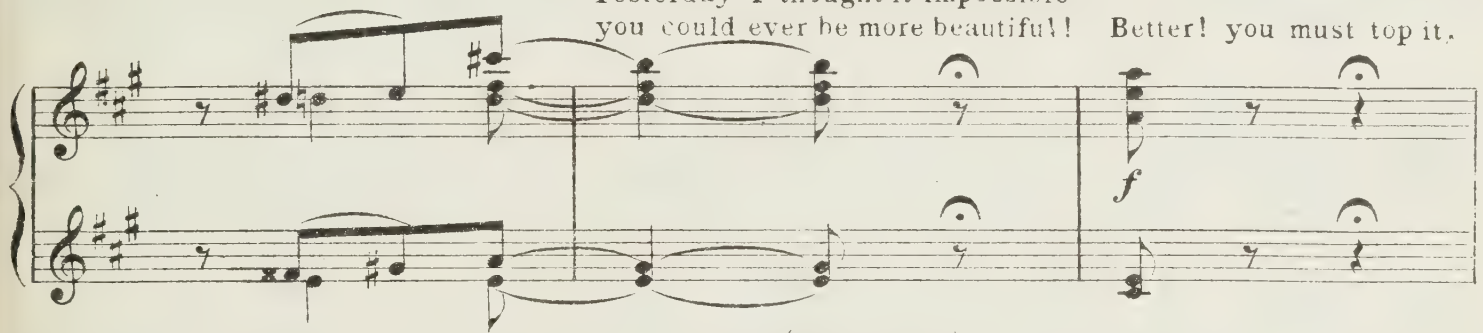
This is an age of miracles!



Yesterday I thought it impossible
you could ever be more beautiful!

(*Rakell.*)

Better! you must top it.



(*Bantison.*)

When the beauty of all
other things has faded.

(*Winterset enters.*)



(*Rakell.*)

Bad luck! Here's Winterset, with
a most determined scowl!



CHORUS—"WHO IS THIS?"

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Allegro non troppo.

1st LADIES.

2nd LADIES.

Who is this that en - ters now? — 'Tis His

ALL LADIES.

Grace of Win - ter - set! What a frown is on his brow, — How he

seems to fume and fret! —

Has he lost a hea - vy bet? — Is he

Has he lost a hea - vy bet? — Is he

p ALL.

Some un-plea-sant-ness has met — With his

dun'd to pay a debt — *p*

dim.

ALL LADIES.

mf And

Grace of Win-ter-set!

who is the guest? A friend of his Gra-ce's? So gal-lant-ly

mf

dressed In sa - tins and la - ces?

TENORS.

A but - ter-fly bright — At-

cresc.

ALL.

He seeks in his flight Our rose, La - dy

trac - tive and air - y

dim.

Moderato. (♩ = ♩.)

Ma - ry!

WINTERSET (to LADY MARY.)

Fair Queen and goddess of our

p

MOLYNEUX.

As his dearest friend.

W dance, A no - ble gen - tle - man of France Has asked me — Zounds, Sir,

f

sf

I had not made an end! He made me promise, I re - peat — To lay his

p

LADY MARY.

His name, my Lord?

BEAUCAIRE

Eh

W hom - age at your feet! His name —

B *bien!* WINTERSET.

Monsieur le Duc de Château-rien. LADIES. *p*

Monsieur le Duc MEN. *p*

de Château-

f *p*

To each other.

rien! Who is the man? Say if you can! I can not tell! I know him

BEAUCAIRE.

Beaucaire kisses Lady Mary's hand.

B *ALL. p*

The Duc de Châ-teau-rien!

well— p

f

Poco più lento.

old Romance of the Rose, we are told in France she grows But my heart has

'Tis a Frenchman's way I'm a -
found and knows Up-on Eng-lish ground the Rose!

fraid. — Such words to say to a maid! — 'Tis a mad-ri-gal To the

Allegro moderato.

Rose Do you mean it all? Who knows?

SONG—"ENGLISH MAIDS."

BEAUCAIRE.

A -

cross the toss - ing nar - rows Where the white cliffs break the foam — Is the
flat - ter so you tell us, And at time per - chance we do, — But the

isle of green where the Rose is Queen And the fair maids have their home! — They're
hom - age paid to an Eng - lish maid Can never be more than true. — No

straight and smooth as ar - rows From the foot to the shin - ing head — And
lov - er need be jeal - ous That we love the one he chose — For the

ten.

each has a face with the bloom and grace of the white rose and the red.
speech and song can - not be wrong In praise of the Eng-lish rose.

Friends are French and Eng - lish - men, Though they quar - rel

p

now and then; One in heart though they cross their blades For

all are in love with Eng - lish maids! One in heart though they

cresc.

rit.

cross their blades All are in love with Eng - lish maids!

frit.

a tempo.

ff

3

CHORUS.

ff

Friends are French and Eng-lish - men Though they quar-rel now and then,

ff

One in heart though they cross their blades For all are in love with

BEAUCAIRE.

First system of the musical score. It consists of three staves: a vocal staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The vocal staves have lyrics. The piano staff has a *rit.* marking.

Eng - lish maids! One in heart tho' they cross their blades All — are in love with *rit.*

Second system of the musical score. It consists of three staves: a vocal staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The vocal staves have lyrics. The piano staff has a *rit.* marking.

Eng - lish maids! We maids! maids!

Third system of the musical score. It consists of three staves: a vocal staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The vocal staves have lyrics. The piano staff has a *a tempo.* marking and a *Presto.* marking.

a tempo. *Presto.* ($\text{♩} = \text{♩}$)

Fourth system of the musical score. It consists of three staves: a vocal staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The vocal staves have lyrics. The piano staff has a *rit.* marking.

NO 7. DUET— "Lightly, lightly."

(LADY MARY & BEUCAIRE.)

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Molto moderato.

VOICE. *LADY MARY.*

If you ask A rose as guer-don

PIANO. *f* *p*

Do the task And bear the bur-den; So a Knight would win his gage

leggero e staccato.

In King Ar-thur's gold-en age

BEUCAIRE.

Give it now, My Queen of Beau-ty

cresc.

B

I will vow To do my du - ty! I am yours with -

p

M

Words are

B

out re-ward, Heart and soul and hand and sword.

M

light, Fair Sir Knight!

B

True as well Da - mo - zel —

L M

Light - ly comes and light - ly goes Love on lips of gal - lants

p

L M

spright - ly; 'Tis a rose with - out a thorn

p

staccato.

L M

light - ly won and light - ly worn; Light - ly comes and

B

Light - ly comes and

M
light - ly goes Love on lips of gal - lants spright - ly!

B
light - ly goes Love on lips of gal - lants spright - ly!

I will on - ly give my rose To the one who wins it—

If I can but win my rose You will see I wear it

cresc. *dim.*

right - ly, right - ly I de - ny Those who sigh

right - ly, right - ly Ask and I do or

p

Light - ly, light - ly, light - ly, light - ly! I de - ny

die Light - ly, light - ly, light - ly, Ask and

cresc.

Those who sigh Light - ly light - ly light - ly light - ly light -

I do or die light - ly, light - ly, light - ly light -

p *pp*

ly! Men with words May

ly!

f *p* *staccato.*

M. woo and flat - ter Sweet as birds That chirp and chat - ter

M. If there comes a rain - y day All the lov - ers

BEAUCAIRE.

M. fly a - way! Though the sun May fail a - bove you

cresc.

B There is one That still will love you For your eyes will

p

B

al - ways be Sun and stars e - nough for

M

How po - lite, Fair Sir Knight!

B

me. True as well, Damo -

L M

Light - ly comes and light - ly goes. Love on

B

zell! ———

lips of gal - lants spright - ly; 'Tis a rose with -

p
staccato.

out a thorn Light - ly won and light - ly worn!

Light - ly comes and light - ly goes Love on lips of gal - lants

Light - ly comes and light - ly goes Love on lips of gal - lants

spright - ly! Court - ly beaux may ask a rose He who

spright - ly! Court - ly beaux may ask a rose He who

cresc.

wins it — must be — knight - ly, knight - ly! No one who

wins it must be knight - ly, knight - ly! All for

dim.

comes to woo Light - ly, light - ly, light - ly, light - ly!

you I can do Light - ly, light - ly, light - ly!

No one who comes to woo Light - ly, light - ly,
All for you I can do Light - ly,
light - ly, light - ly, light - ly!
light - ly, light - ly, light - ly!

pp *p* *f*

No 8. QUARTETTE— "No offence."

(MOLYNEUX, BEAUCAIRE, BADGER & WINTERSET.)

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Allegro vivo.

BEAUCAIRE.

BADGER.

I com - pli -

Though I'm an Eng - lish man, e - gad!

PIANO.

ment your na - tion!

Bad

With French - men I have oft - en had A

Bad

plea - sant con - ver - sa - tion! I some - times took a man a -

And I am sure that

side To talk with him at lei - sure -

he re - plied That he would come with plea - sure!

(indicating a thrust)

He fair - ly died of plea - sure!

MOLYNEUX.

M *'Tis but a jest!*

W *WINTERSET.*
A sol - diers jest— Per - haps it does not

BEAUCAIRE.

B I un - der - stand it full - y, It

W please our guest—

B is not in - so - lence; He plays the brag - gard bul -

W

ly But on - ly in pre - tence! —

His hu - mour may be

But we can laugh and that's e - nough!

For he is

rude and rough —

hon - est Eng - lish stuff — And so there's no of - fence!

Oh! — no of -

p

crese.

M No, — no of - fence! No of - fence! No of - fence!

B No of - fence!

Bad fence! No of - fence! No of - fence!

W No, no of - fence! No of - fence! No of - fence!

M Let's say no more a - bout the French, But

M talk of Eng - lish la - dies.

Bad Aye bat - ter than a Pa - ris

ad wench A de - cent Bri - tish maid is. But girls of France are

The first system of the musical score. It consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves). The vocal line begins with a half note 'A' on a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

ad kind and quick To of - fer their ca - ress - es, An Eng - lish - man can

The second system of the musical score. The vocal line continues with a half note 'To' and then a series of eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern with eighth-note bass and chords.

M Where did you

ad have his pick, From peas - ants to prin - cess - es.


The third system of the musical score. The vocal line has a whole note rest followed by a half note 'Where'. The piano accompaniment continues with eighth-note bass and chords. The system ends with a double bar line.


M meet prin - cess - es?

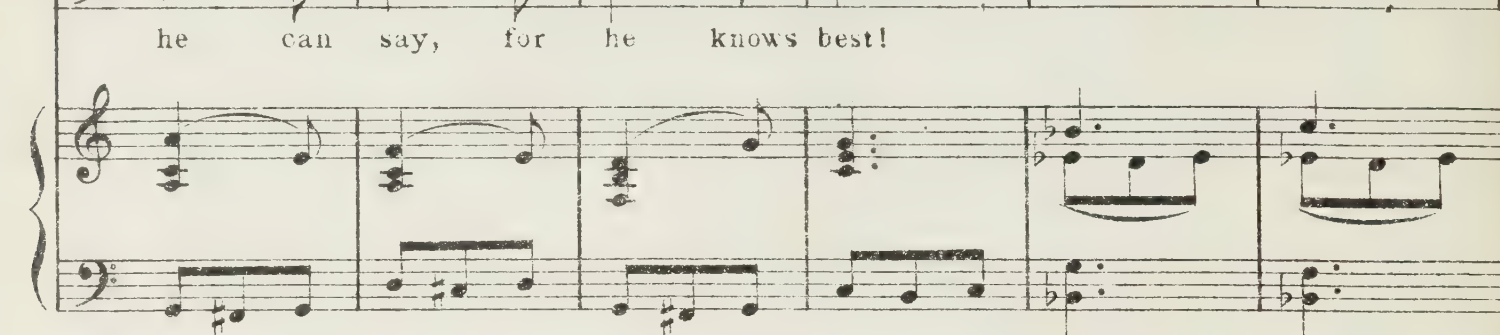
WINTERSET.

X This sort of jest of - fends our guest But

The fourth system of the musical score. The vocal line has a whole note rest followed by a half note 'meet'. The piano accompaniment continues with eighth-note bass and chords. The system ends with a double bar line.

B  Though French prin-cess and

W  he can say, for he knows best!

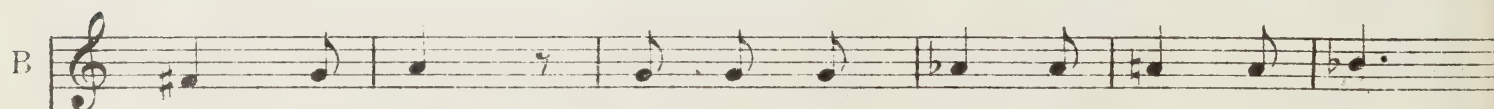


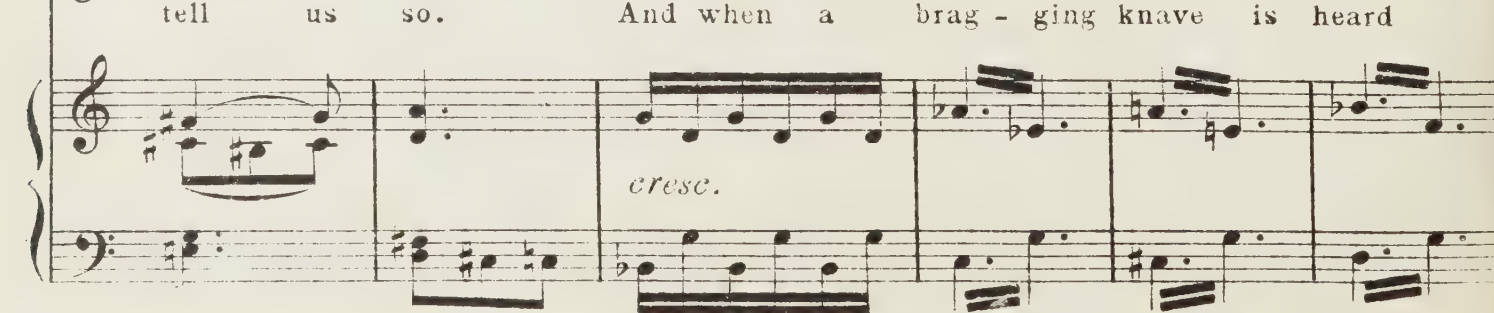
B  peas - ant May trip at times, we know, —



B  — We do not find it pleas - ant If stran - gers



B  tell us so. And when a brag - ging knave is heard



B

Be-foul-ing them with lies ab-surd, We an-swer him with -

Beaucaire strikes Badger across the face with his glove

B

out a word-- Thus! _____

ff

dim.

p

pp

No 9. Finale. Act 1.

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Maestoso.

PIANO. *ff*

LADIES.

Come, come to the min - u - et, The min - u - et of ro - ses

Bear - ing still dew - y wet ——— Our nose - gays and po - sies!

Full blown or fair - er yet The bud that un - clos - es

tr

Flow'rs for the min - u - et, The min - u - et of ro -

tr

ses. GENTLEMEN.

dolce.

Come, come to the min - u - et, The min - u - et of ro - ses

mf

Fair maids for us are met More sweet than their po - sies!

E - den is — with us yet The spot where it blows — is

Here in the min - u - et, in the min - u - et — of ro - ses.

f LADIES.
Come, come to the min - u - et, The min - u - et of ro - ses

f GENT.
Come, come to the min - u - et, — The min - u - et — of ro - ses

Bear-ing still dew - y wet Our nose - gays and po - sies!

Fair maids for us are met More sweet than their po - sie!

Full bloom or fair - er yet The bud that en - clos - es

E - den is with us yet The spot where it blows is

Flow'rs for the min - u - et, The min - u - et of ro - sies!

Here in th min - u - et, The min - u - et of ro - sies!

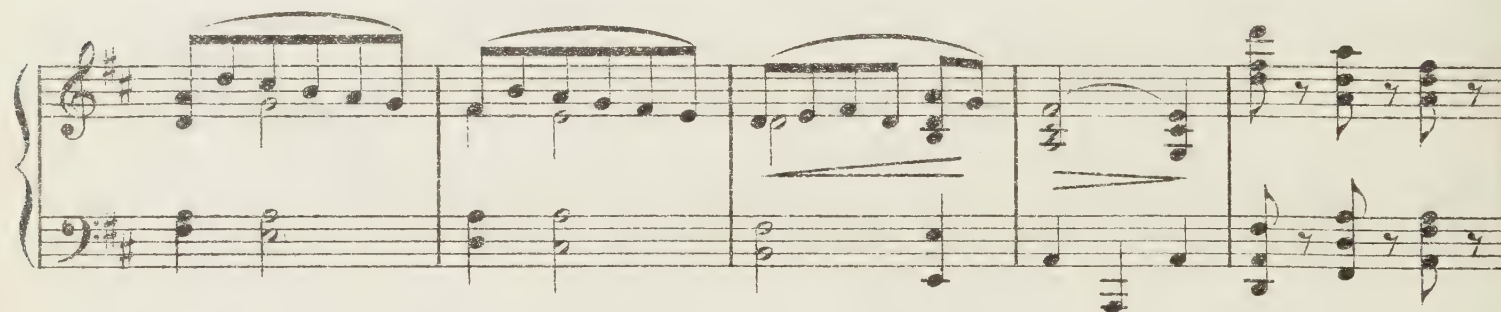
ff

tr

tr

tr

tr



A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a prominent bass line with a strong rhythmic pattern. The melody is simple and catchy, with a clear refrain. The score is presented in a single system with five measures.

A musical score for a piano piece titled "The Song of the Lark". The score is written for two staves, Treble and Bass, in the key of D major (two sharps) and 2/4 time. The piece is marked "pp" (pianissimo). The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes, often beamed together, with some grace notes. The Bass staff provides a harmonic accompaniment with chords and moving lines. The score is divided into measures by vertical bar lines, with some measures containing multiple beams of notes. The overall style is characteristic of early 20th-century piano music.

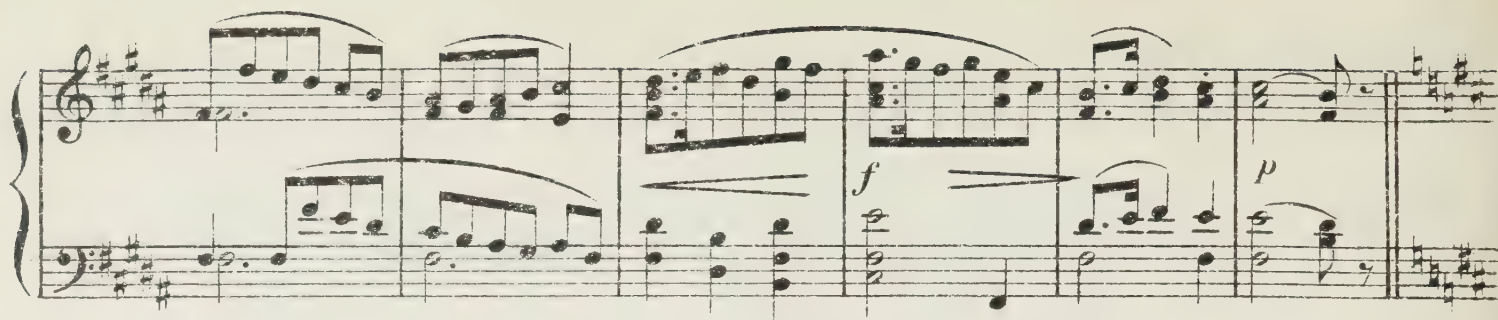
A musical score for a piano piece, featuring a treble and bass staff. The tempo is marked 'poco cresc.' (poco crescendo). The music is in 2/4 time and consists of several measures with various notes and rests. The score is written in a simple, handwritten style.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent melody in the right hand, often with a sustained note in the left hand. The lyrics are written below the voice staff.

mf

The Rose Tree
 The Rose Tree
 The Rose Tree
 The Rose Tree
 The Rose Tree

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps: F# and C#). The time signature is 3/4. The piece begins with a treble clef and a key signature of two sharps. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* (mezzo-forte) appears in the third measure. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is characteristic of 19th-century piano music.



LUCY (to Rakell)

There's one that's missing from his place— Where is His

L Grace? I meant the Duke, your friend from
WINT.
Here at your call.

L France, Does he not dance Here at the ball?

L

And Mol-y-neux is miss-ing too!

WINTERSET.

The Duc may not come back at all!

poco cresc.

LADY MARY.

Where is our guest the Duc? Who knows?

M.

'Tis time for him to earn his rose

NASH.

My La-dy he is called a -

p

M. LUCY.

He will re-turn — Ah, there he

N. way. I trust he may.

NASH (to Rakell) comes! Be quiet let it not be

RAKELL. WINTERSET. A lone? A lone!

RAKELL. Allegro. Break off the dance! There's murder done! Aye, known!

CHORUS. Murder! Murder!

R
mur-der foul and cruel No

NASH.
Aye a du-el!

WINT.
It was a du-el!

R
du-el, though you call it one. That gal-lant gen-tle-man of France Matched with a

R
mas-ter of the sword, He had no chance!

W
He took his chance!

LADY MARY (to Molyneux)

L M

Tell me— did he

R

'Tis you that set him on, My Lord!

ff *f* *p*

L M

fall? Were you not there?

R

MOLYNEUX.

I saw it

L M

Who had no chance?

R

all! He had no chance!

cresc. *f*

Allegro.

M

Why Cap-tain Bad-ger— had no chance 'Twas thrust and par-ry and

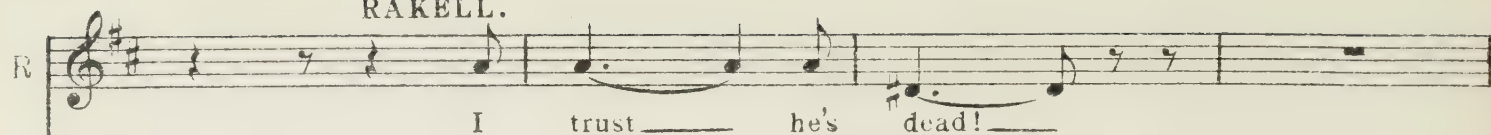
M

carte and tierce Too quick for see-ing or say - ing, Till one grew an-gry and

hot and fierce And the oth - er was but play - ing, Then a step a-side and a

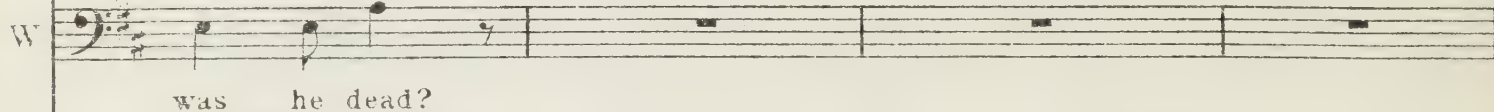
light - ning pass And one fell back on the gar - den grass. WINT.
And

RAKELL.



MOLY.

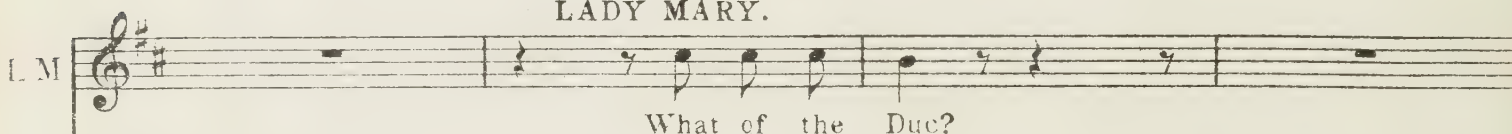
He's quit for a month or



was he dead?



LADY MARY.



NASH.

Aye what of him?



there." Long live the Duc de Chat-eau-rien!

CHORUS. Long

live the Duc de Chat-eau-rien! —

BEUCAIRE.

I did the task you chose

B

Now, may I ask my rose? —

B

dolce.
Red

pp

Moderato.

B

rose, — where the gar - den grows There is no rose like

pp

Red. * Red. * Red. *

B

you, — Bright as noon of a day in June And

Red. * Red. * Red. *

poco piu lento.

B

fresh as the dawn - ing dew. ——— Rose more sweet with my

Red. * *Red.* *

B

la - dy's breath, I hold you ev - er for life and death; Pledge of a

B

dear - er gift — who knows? ——— Rose of the

rall. *pp*

a tempo. LADY MARY.

world, ——— My rose! Red rose

p *cantabile.*

'tis the gage you chose 'Tis yours, I give it

you, Bright as noon of a day in

June And fresh as the dawn - ing dew!

Full of fire of the sun a - bove, Crown of

vic - to - ry, flow'r of love, Say - ing the word my



own heart knows. Here



is my rose, your rose!



CHORUS.

Scat - ter ro - ses a - round, a - bove, Crown of vic - to - ry, flow'r of love,



Con - quer-or ov - er friends and foes Give

him his rose, his rose!

ff

8

8

8

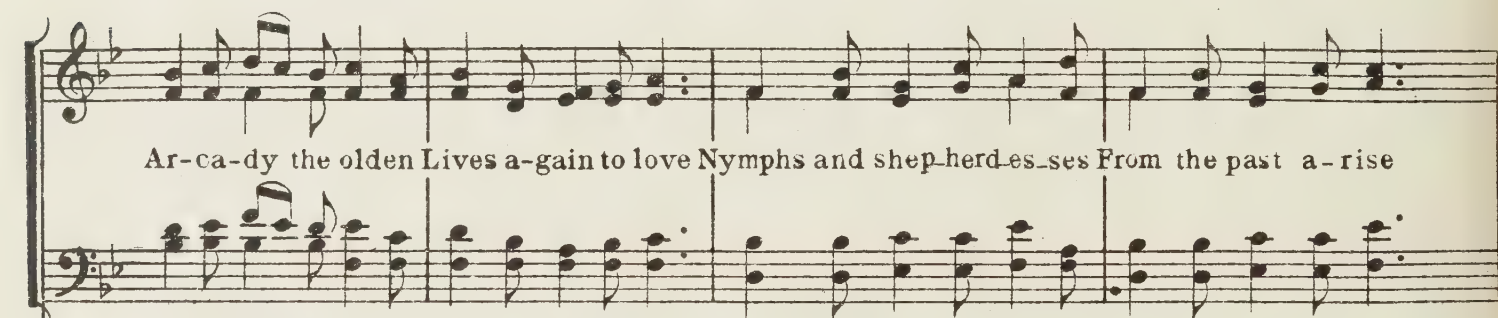
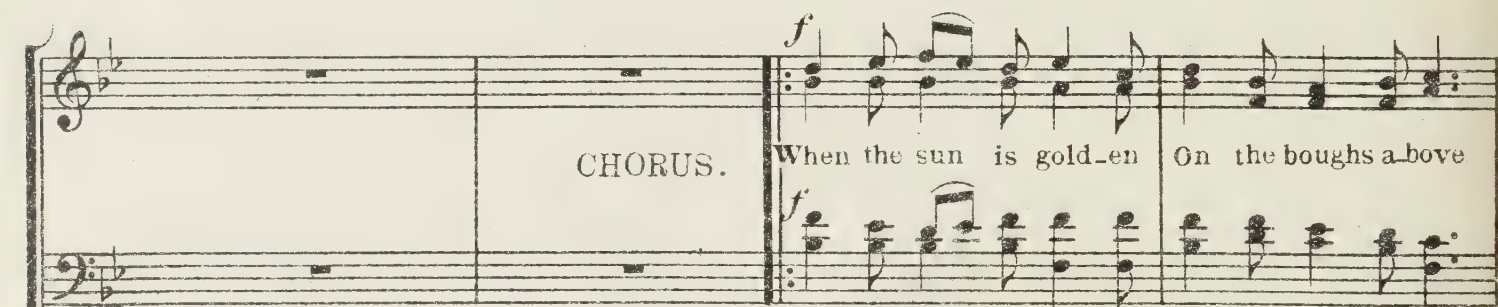
N^o 10. CHORUS and DANCE— Pastoral Fête.Words by
ADRIAN ROSS.Music by
ANDRÉ MESSENGER.

Allegro non troppo.

PIANO.

f

p



Blossoms in their tresses Laughter in their eyes! When the sun is

gold - - en On the boughs a - love

Ar - ca - dy the old - en Lives a - gain to love!

Sing how full of felicity Is our royal rusticity!

Maidens with merry Lips like the cherry Dew - y and rich and ripe! — Noble people of

qual - i - ty Join in innocent jollity Under the arching Fo - li - age marching

Follow the oaten pipe!

ff When the sun is golden On the boughs above

ff

Ar-ca-dy the old-en Lives a-gain to love, Nymphs and shepherd-es-ses From the past a-rise

Blossoms in their tresses Laughter in their eyes!

NO 11. SONG and CHORUS.—“When I was King of Bath.”

(BEAU NASH.)

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Moderato. NASH.

VOICE.

PIANO.

ff

When

first I ruled A - pol - lo's shrine, The spring of heal - ing wa - ters, A
we were in our gold - en age And love was still in fash - ion, No

f *p*

bright and crowd - ed court was mine Of fash - ion's sons and
beau was there but would en - gage In some ro - man - tic

f *p*

daugh - ters. The beaux were then three - bot - tle men, Yet ev - er gay and
pas - sion! He wooed and pray'd a wife or maid And sang her praises

spright - ly; They danc'd till dawn Then on the lawn They cross'd their swords po -
sweet - ly; His beau - ty fond Would then res-pond She kiss'd him most dis -

lite - ly!
cree - ly!

CHORUS.

Po - lite - ly, po - lite - ly, They pink'd their man po - lite - ly!
Dis - creet - ly, dis - creet - ly, She kiss'd him most dis - creet - ly!

Now Bath is go - ing to the dogs— The
Now Bath is go - ing to the dogs— The

mf

sort of fop I see With care in - tense will play for pence Be -
man is rough and rude And thinks to find his god - dess kind Be -

mf

side a dish of teal! His jests are dull as Lon - don fogs, His
fore she has been wooed! Our loves are mere - ly ep - i-logues A

mf

sword a wood - en lath— 'Twas not so long a - go When I was King of
sor - ry aft - er - math! 'Twas not so long a - go When I was King of

f

Bath!
Bath!

Can Bath be go-ing to the dogs A - long the downward path, Since
Can Bath be go-ing to the dogs A - long the downward path, Since

ff

this re-sort was Honour's Court And Nash was King of Bath!
this re-sort was Cupid's Court And Nash was King of Bath!

ff

1 2
When

NO 12. SONG— "That's a woman's way."

LUCY.

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Moderato.

LUCY.

VOICE.

PIANO.

staccatissimo.

1. When you men ad-

2. If your wit de-

mire us
vi - ses

How you tease and tire us, Tell - ing us that we are
No such sweet sur - pri - ses You can try an - oth - er

fair.
plan;

Ev - 'ry hour that pass - es,
Rage at us and rate us,

MEN.

Ah,
What's

how fair!
the plan?

L M

In our look - ing glass - es We can see it, if 'tis
 Ev - en say you hate us, That will make us love a

L M

there.
 man!
 MEN. *p*
 Yes 'tis there.
 Say you can!

L M

Should you wish to flat - ter Praise some oth - er
 Think of tales to tell us That will make us

M

mat - ter, Pret - ty wit, or hon - ey'd voice—
 jeal - ous Of the man who pleas'd our whim—

MEN.

LUCY.

Ah, your voice
Caught your whim!

Leave our fool - ish fa - ces
For our lov - er's trea - son

Talk of bet - ter gra - ces, Those that we have not, for choice!
Will dis - tract our rea - son Till we mar - ry you—or him!

MEN. *p*

Where's the
No, not

choice?
him!

Can we think of what you have not?
'Tis a trick that I fear to try!

*dim.**rall.*

Allegro. (*Tempo di Valse.*)

When you men a - woo - ing go If you'd woo and win, _____
 When you men a - woo - ing go If you'd woo and win, _____

p

Do not tell us what we know Long ere you be - gin!
 Do not tell us what we know Long ere you be - gin!

p

Something clev - er, that we nev - er Heard be - fore to - day—
 Ra - ther warn us that you scorn us Love you as we may;

Though we know it is not true We shall take it well of you;
 Then we'll want to be your wives And re - pent it all our lives—

We shall take it well of you; That's a wo - man's way!
And re - pent it all our lives— That's a wo - man's way!

p

SOP. *f*
ALTO. *f*
TEN. *f*
BASS. *f*

When {you} men a - wooing go If {you'd} woo and win Do not tell them what they know
we {we'd}

Long ere {you} be - gin. Something cle-ver that they nev-er Heard be-fore to-
we {we} Ra - ther warn them that {you} scorn them Love {you} as they
us {us}

No 13. CHORUS and SONG "Philomel".

(LADY MARY.)

Words by
ADRIAN ROSS.Music by
ANDRÉ MESSENGER.

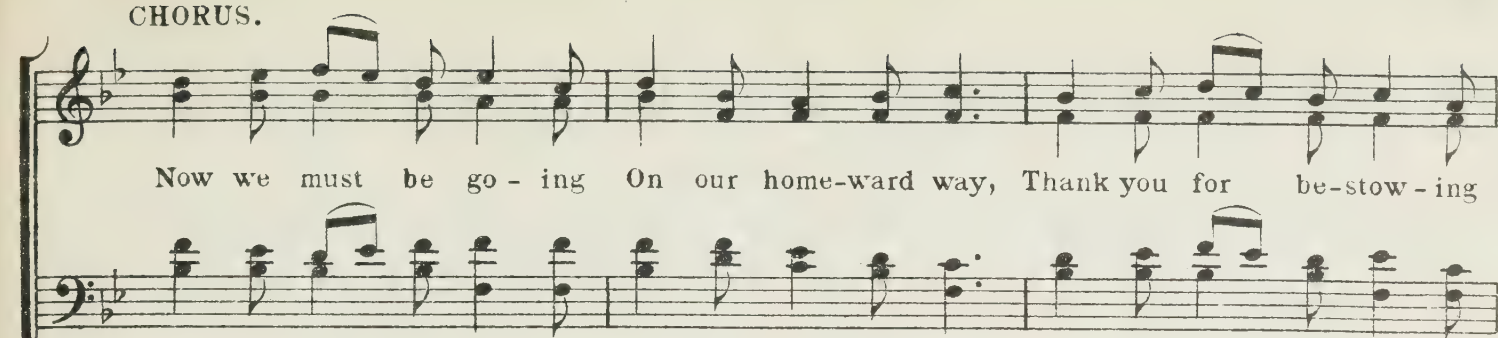
Allegro non troppo.

PIANO.


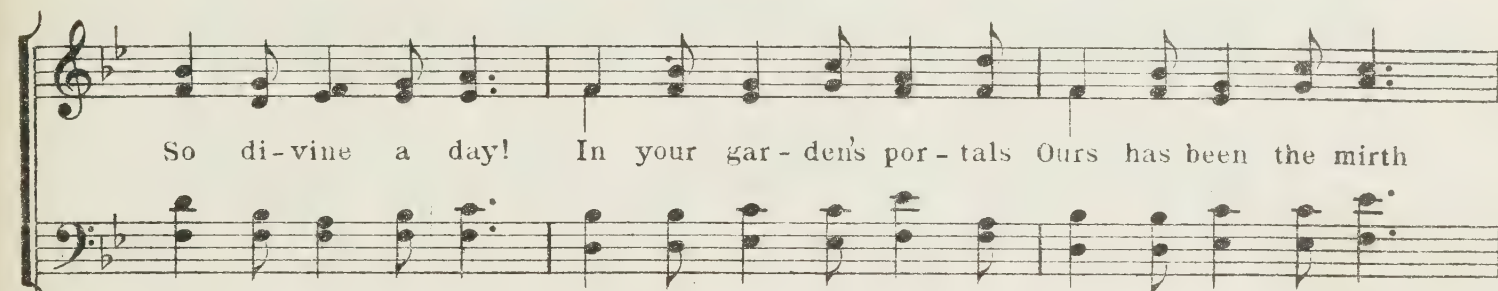
f

The musical score is written for piano and voice. It begins with a tempo marking of 'Allegro non troppo.' and a dynamic of 'f' (forte). The piano part is marked 'PIANO.' and features a 9/8 time signature. The vocal melody is written in a single staff, with lyrics in parentheses. The score is divided into three systems. The first system shows the piano accompaniment and the vocal melody. The second system continues the piano accompaniment and the vocal melody. The third system shows the piano accompaniment and the vocal melody, with a dynamic of 'ff' (fortissimo) indicated. The piano part includes various musical notations such as notes, rests, and accidentals. The vocal part includes notes, rests, and lyrics in parentheses.

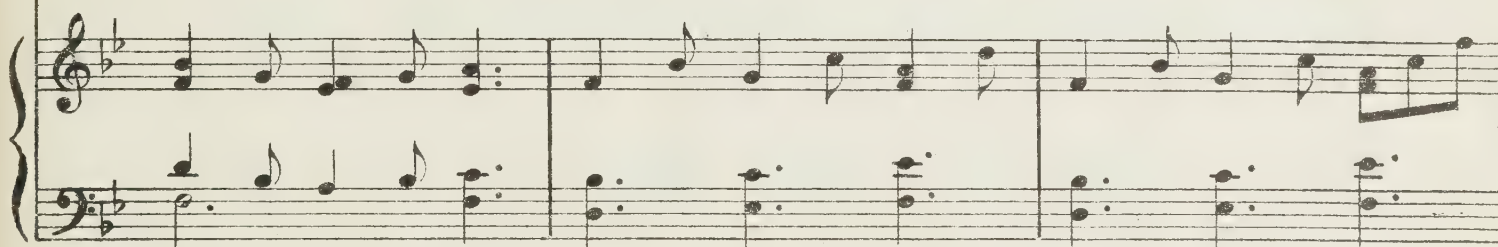
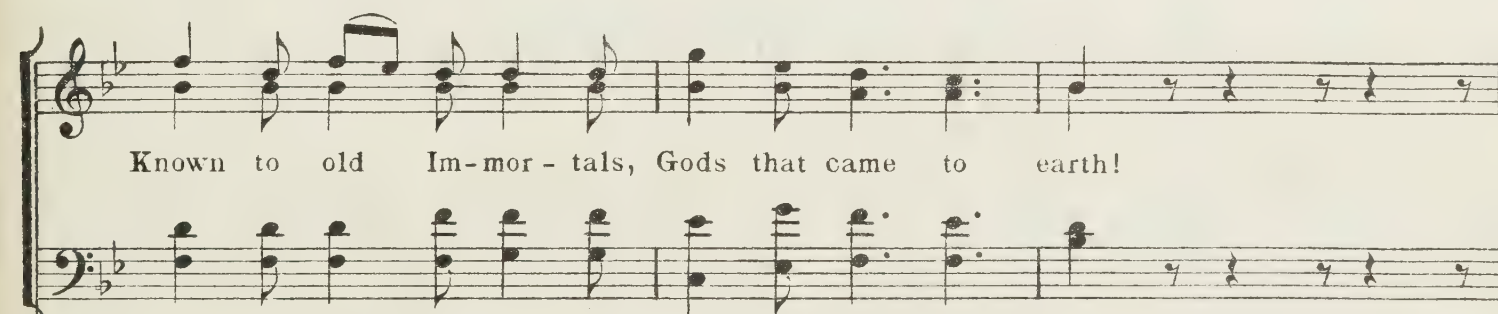
CHORUS.



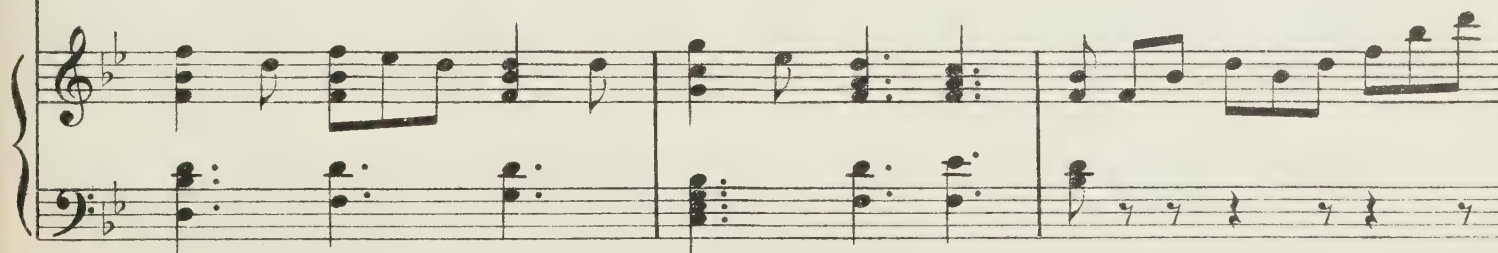
Now we must be go - ing On our home-ward way, Thank you for be-stow - ing

So di-vine a day! In your gar - den's por - tals Ours has been the mirth

Known to old Im-mor - tals, Gods that came to earth!



f

In ——— your gar - den's por - - - - - tals

f

f

Ours has been the mirth ——— Known to old Im

mor - - - tals Gods that came to — earth!

TOWNBRAKE.

Gods we look for vain - ly They are far a - way,

mf

WINTERSET.

Still a god - dess plain - ly Gra - ces us to - day!

*poco rall.*Valse Tempo. (*poco animato.*)

Gra - ces us to - day!

poco rall. *f*

LADY MARY.

When the

p

Gods were free of Ar - ca - dy — And the shep - herds'
 far - off sea to Ar - ca - dy — Like a foam - flake

curds and hon - ey. —
 Ve - nus drift - ed. —

tr

The pipe of Pan in the wood be - gan — And the
 The gol - den fire of the world's de - sire — In her

A - pril days were sun. - ny. —
 rose-white hands up - lift - ed, —

tr

On the danc - ing hills of daf - fo -
And the maid - ens ran to the pipes of

dils The gold - en bees were hum - ming, Till the
Pan, The lov - er fol - low'd aft - er, Till they

night - in - gale in the dus - ky dale Gave word that the
caught and kiss'd in the moon - lit mist, And min - gled in

gods were com - ing, Till the night - in - gale in the
love and laugh - ter, Till they caught and kiss'd in the

dus - ky dale Gave word that the gods were com - ing.
 moon - lit mist. And min - gled in love and laugh - ter.

Ah! Ah!

Phil o - mel, Phil o - mel,
 Phil o - mel, Phil o - mel,

Wa - ken as of old.
 Wa - ken as of old.

Sing a vi - o - let in - to the dell With
Sing a kiss and a pas - sion - ate spell In

ev - er - y note of gold.
ev - er - y note of gold.

Till the ro - se's cup un - clo - ses
Till the will - ing heart is thrill - ing

Un - der sum - mer rain.
Full of joy - ful pain.

All the earth is joy and mirth.
All a - bove is light and love.

— The Gods — the
— The Gods — the

LADY MARY.

Gods are come a - gain!

CHORUS. Phil - o - mel,

Phil - o - mel - Wa - ken as of

old. 1. All the earth is
2. All a - bove is

joy light and and mirth. love. The Gods are

ff

2. From the

come a - gain. _____

*p*2
The Gods are come a - gain. _____

The Gods are come a - gain. _____

ff

No 14. SONG—"Honour and Love"

123

Words by
ADRIAN ROSS.

(MOLYNEUX.)

Music by
ANDRÉ MESSAGER.

Moderato. (*un poco allegro*.)

PIANO.

Piano introduction musical notation. Treble and bass staves. Treble staff starts with a forte (f) dynamic. The melody is in G major, with a key signature of one sharp (F#). The tempo is Moderato, un poco allegro.

MOLYNEUX.

First vocal entry musical notation. Treble and bass staves. Treble staff has the vocal melody. Bass staff has piano accompaniment. The tempo is Moderato, un poco allegro. The key signature is G major. The lyrics are: "Ask me not, dear, Why I must leave you Care not to know All that is hid-den". The piano accompaniment includes a *calando.* marking and a *p* (piano) dynamic.

Second vocal entry musical notation. Treble and bass staves. Treble staff has the vocal melody. Bass staff has piano accompaniment. The tempo is Moderato, un poco allegro. The key signature is G major. The lyrics are: "Have not a fear Lest I de-ceive you! Yours is my heart How can I show What is for-bid-den? Hon-our has bands". The piano accompaniment includes a *poco cresc.* marking.

Third vocal entry musical notation. Treble and bass staves. Treble staff has the vocal melody. Bass staff has piano accompaniment. The tempo is Moderato, un poco allegro. The key signature is G major. The lyrics are: "Wak-ing or sleep-ing Though I de-part 'Tis in your keep-ing Not to be bro-ken What it commands Can-not be spo-ken!". The piano accompaniment includes a *poco cresc.* marking.

Far though I ride, As I have told you Yet at my side
If I be-tray'd Light - ly with laughter How should a maid

p *piu p*

I can be-hold you; Ev - er you seem Near me to hov - er
Trust in me aft - er? If what I swore Now I dis-cov - er

cresc.

Still in my dream Close to your lov - er!
Shall I be more True as a lov - er?

f *calando.*

tranquillo.
Then do not sigh, but kiss good-bye And love me all you can,
Then do not sigh, but kiss good-bye And love me all you can,

dolce. *p*

For there's naught a-bove a la - dy's love And the faith of a gen - tle -

cresc.

man! To hon - our and you I'll still be true Till all my days are

f *p*

done. By the single troth I gave to both _____ For

f

hon - our and love are one!

f

calando. *p* *p*

Nº 15. DUET—"Say no more."

(LADY MARY & BEAUCAIRE.)

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Andante. (*un poco lento.*)

VOICE. BEAUCAIRE. *dolce.*

Though I

PIANO. *p* *dolce.*

A musical score for a scene from 'The Beggar's Song'. The score is in 6/8 time, marked 'Andante. (un poco lento.)'. It features a vocal line for 'VOICE.' and a piano accompaniment for 'PIANO.'. The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics 'BEAUCAIRE. dolce.' and 'Though I'. The piano accompaniment starts with a piano (*p*) dynamic and includes a *dolce.* marking. The score is presented on two systems, each with a vocal staff and a piano staff.

The image shows a musical score for a song. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are written below the notes: "know — You are high As the snow In the sky — White and". The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef, both with a key signature of three sharps. The piano part features chords and moving lines that complement the vocal melody. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or chords.

LADY MARY.

Ah, be
pure you yet may be, Must you still be cold to me?—

LM

kind! — Do not speak Or you'll find I am weak — And the

f *p*

LM

chil - ly heart of snow Has been melt - ed long a - go!

cresc.

LM

Say no more! All has now been said. —

Say no more! All has now been said. —

p *dim.*

LM

pp Now the snows are snow-white rose, Now the white rose blush-es red.

pp Now the snows are snow-white rose, Now the white rose blush-es red.

pp

L.M. While we live I will give All you ask'd be - fore. —

B. While we live You will give All I ask'd be - fore. — My

L.M. Your Ma - ry! Say no more, no more! —

B. Ma - ry! Say no more, no more! — My

L.M. Your Ma - ry! Say no more, — no more!

B. Ma - ry! Say no more, — no more!

B

Heart of gold, — Hand of

B

white Do I hold You to - night? If the mag - ic dream must break Let me

LM

Do not fear! — 'Tis no dream We are here As we

B

die be - fore I wake!

LM

seem, Morning will but bring a - bove Larger light for great - er

cresc.

L M love! Say no more! Hold me fast in -

B Say no more! Hold me fast in -

p

dim.

M stead. — Kiss the snows to a snow-white rose Till the white rose

B stead. — Kiss the snows to a snow-white rose Till the white rose

pp

pp

L M blush - es red! While we live I will give All you ask me

B blush - es red! While we live You will give All I ask you

L M *p*
for _____ Your Ma - ry! Say no more, no

B *p*
for _____ My Ma - ry! Say no more, no

L M
more! _____ Your Ma - ry! Say no more, — no

B
more! _____ My Ma - ry! Say no more, — no

L M
more! _____

B
more! _____

No 16. Finale. Act II.

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSAGER.

Molto vivace.

WINTERSET.

VOICE.

Nay, stop!

PIANO.

ff

LADY MARY.

Ru - in'd!

I will not see you ru-in'd thus!

Aye, Ru-in'd!

I know him by the name your Lordship gave: The

Do you know the Knave?

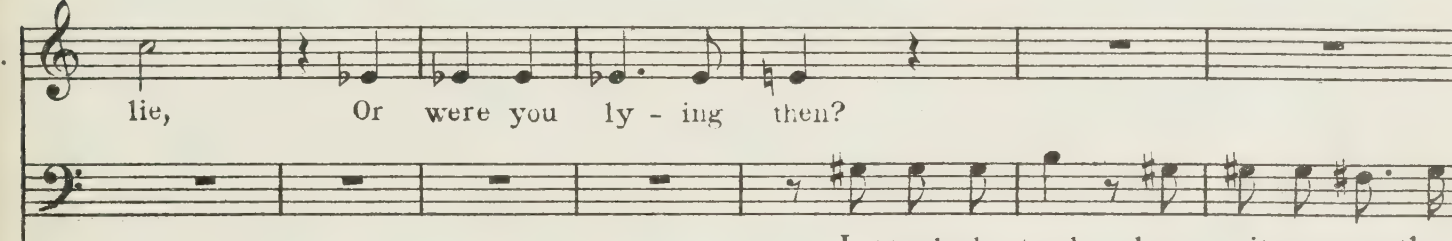
(coldly.)

M. 

Duc de Cha-teau - rien. Is this a

It is not so!

dim.

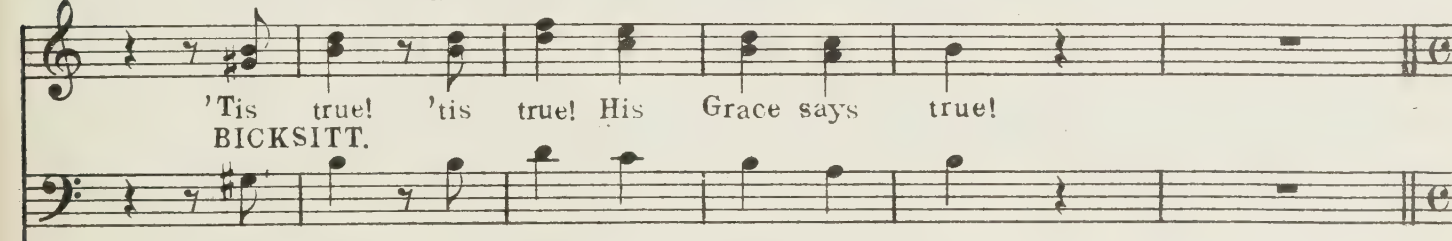
M. 

lie, Or were you ly - ing then?

I speak the truth; bear witness, gentle -

p

BAN. TOWNB. & RAKELL.



'Tis true! 'tis true! His Grace says true!

BICKSITT.

'Tis true! 'tis true! His Grace says true!

men!

f

Lento.

LADY MARY (to Beaucaire.)



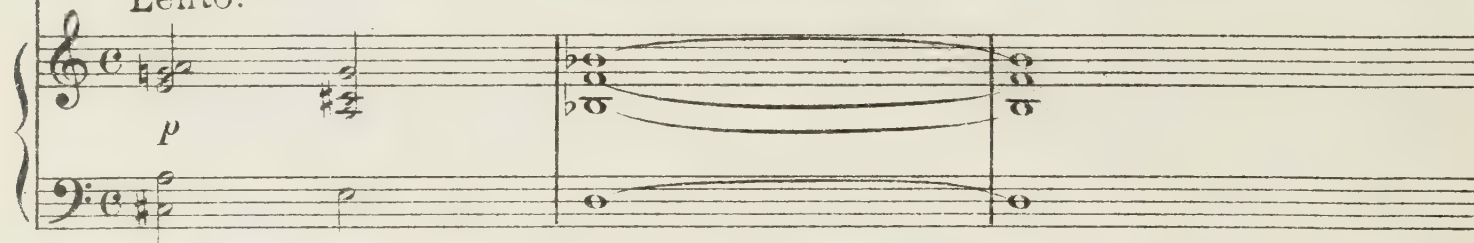
BEAUCAIRE.

Mademoiselle—hear him—I

WINTERSET (stops her.)

You'll hear me now.

Lento.



LADY MARY.

pray!

Well then, what has your Grace to

RAKELL.

E-gad! he's bold!

p TOWNB.

Begad, he's clever!



Molto moderato.

WINTERSET.

say?

A



W

dashing Bar-ber came from France Thro' English towns to ram-ble, And found his way to

pesante.

W

Bath by chance To drink and dance and gam-ble! All lace and vel-vet

W

and per-fumes A jay in bor-row'd pea-cock plumes, The Lord knows who from the

W

Lord knows where — But he call'd him-self Mon-sieur — Beau-

LADY MARY & LUCY.

Well, what of this Monsieur Beau-
BEAUCAIRE.

BANTISON & TOWNBRAKE.

Well, what of this Monsieur Beau-

He call'd him - self Monsieur Beau-caire!
BICKSITT.

He call'd him - self Monsieur Beau-caire!

W

caire!

*p*L.M.
Lucy.

caire?

B.

caire?

W.

They found him out and bade him quit This

*f**p*

W ap - ing of his bet - ters— The fel - low had a pret - ty wit For

W forg - ing names and let - ters! He chang'd his coat and his perruque, And

W now he says he is a Duke From Cha - teau - rien or the

W Lord knows where — But he's still the same Mon - sieur — Beau -

L.M. Lucy. They say you are Monsieur Beau-caire!

B They say I am Monsieur Beau-caire!

RAKELL & TOWNB.
We swear he is Monsieur Beau-caire!

BICKSITT.
We swear he is Monsieur Beau-caire!

X caire!

p

Allegro.

L.M. I know it is not true!

B (aside.)
My beau-ti-ful!

WINTERSET.
What do you say? You doubt my

Allegro.

f *p*

LM *I do!*

W word? Then ask of him— he'll tell the truth to you.

p

LADY MARY.

LM Mon-sieur I feel it is a lie They told

dolce.

LM me ev'-ry word Yet I must ask you, pray de-ny This tale that we have

LM heard. For si-lence is too hard a task For woman's strength to bear— It

cresc. *f*

L M

shames me to the heart to ask— Are you this man— Beau - caire?

dim. *p* *dim.* *pp*

BEUCAIRE.

B Yes Mademoi-selle!

W WINTERSET.

Was it a

f

RAKELL.

W And I'm damn'd sorry too, say I!

lie? He can't de-ny!

dim. *pp*

LADY MARY (*falteringly.*)

I— did not hear you— ve-ry well— I thought you
Un poco più lento molto espressivo.

M.

said— you were Beau-caire?

BEAUCAIRE.

Yes, Made-moi-

*dim.**p**pp*

Allegro agitato.

(To Lucy.)

M.

Take me a - way!

B.

LUCY.

selle!

Come, dear!

f

WINTERSET.

W May I at - tend your La - dy - ship?

(turn to Beaucaire.)

W If you are seen in Bath — be - ware the

BEAUCAIRE.

(Appealingly to Lady Mary.)

You'll see me there — one day! I

W whip!

Andante.

B told you that I was Beaucaire — It was the truth I 'had to tell!

B

But do you ask me no - thing more, Mademoi -

Allegro vivo.

LADY MARY.

LUCY.

No more! no more! Let us be

WINTERSET.

selle? Let us be

f

BEAUCAIRE.


gone! Made - moi - selle!

gone!

W

Drive on!

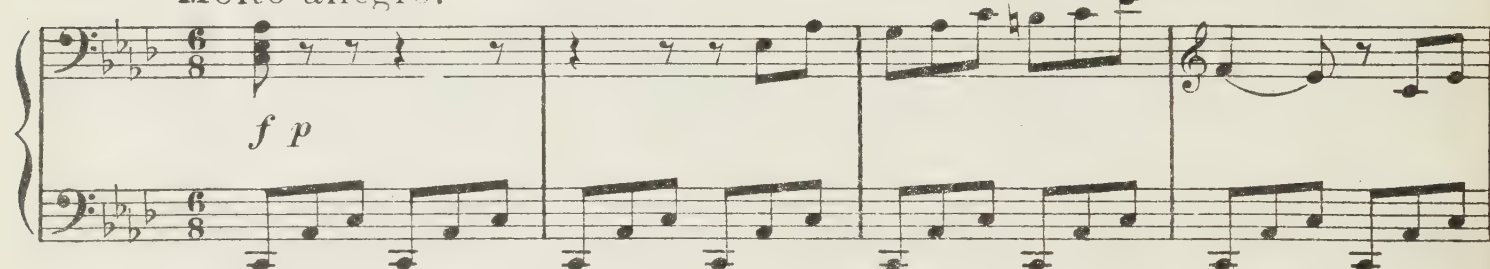
ff



Molto allegro.

(Sound of galloping horses heard.)

f p



cresc.



(Molyneux rushes in.)



MOLYNEUX.

Chateau - rien!

M

BEUCAIRE.

You are not hurt? No —

f *dim.*

B

FRANÇOIS.

no — Ah, Monsei —

F

gneur! look there — you

rall. *molto.*

BEUCAIRE.

In - deed!

(François opens Beaucaire's coat.)

bleed!

p

MOLYNEUX.

See there— up-on his shirt!

BEUCAIRE.

Lento.

A scratch— per-

p

M Ah, what is

(He takes away the handkerchief he has been holding to his side— it is stained with blood.)

B haps— who knows?

FRANÇOIS.

Ah, what is

M

that?

BEAUCAIRE.

On - ly a red - red

F

that?

dolce.

pp

(He falls into the arms of Molyneux and Francois.)

rose—

f

ff

8

ACT III.

Nº 17. Opening Chorus.

Words by
ADRIAN ROSS.

Music by
ANDRÉ MESSENGER.

Allegro.

PIANO.

mf

cresc.

ff



SOPRANO.

ALTO.

TENOR.

BASS.

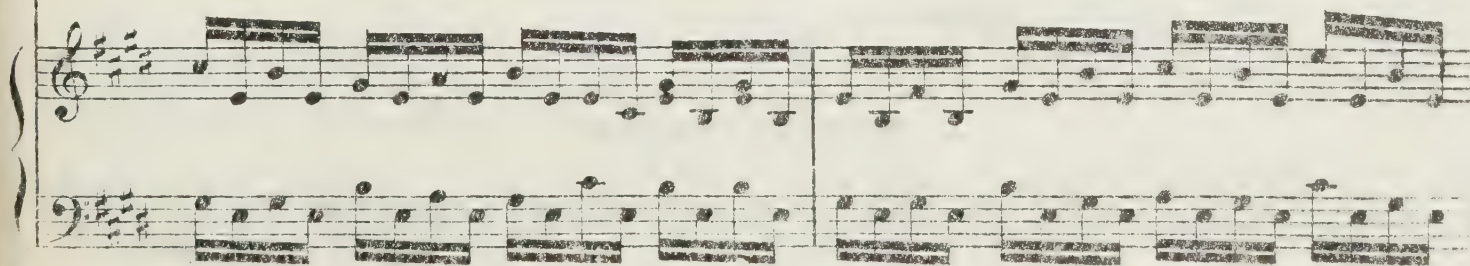
ff

Have you heard of who is com - ing?

ff



All the ci - ty is a - live! All the world of fash - ion humming



Like the swarming of a hive! Hith - er in his coach and four

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#), indicating G major. The vocal line has two measures: the first measure contains the lyrics 'Like the swarming of a hive!' and the second measure contains 'Hith - er in his coach and four'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

Comes the French Am - bas - sa - dor! Hith - er in his coach and four

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has two measures: the first measure contains the lyrics 'Comes the French Am - bas - sa - dor!' and the second measure contains 'Hith - er in his coach and four'. The piano accompaniment continues with the same rhythmic and harmonic pattern.

Comes the French Am - bas - sa - dor!

The third system of the musical score. It concludes the vocal and piano parts. The vocal line has two measures: the first measure contains the lyrics 'Comes the French Am - bas - sa - dor!' and the second measure is empty. The piano accompaniment concludes with a final chord.

1st SOP.

mf

Here can all our gen - tle-men see

2nd SOP.

mf

Gaz - ing on His Ex - cel-len - cy-- Here can all our gen - tle-men see,

1st SOP.

2nd SOP.

Gaz - ing on His Ex - cel-len - cy, How to dress, Wear a glove,

p

1st SOP.

2nd SOP.

Or ex-press Gallant love!

Turn a cuff, Twirl a cane,
TEN.

BASS.

ALL.

Tak - ing snuff, Come from Spain! Men will try to im - i - tate him!

TEN.

BASS.

Wom - en sigh to fas - ci - nate him! He will warm our hearts to passion,

ALL.

cresc.

cresc.

cresc.

Mouth of form and glass of fash - ion Oh! _____ Was

f

f

ev - er such a chance? Beau and belle in head-long haste Seek the

or - a - cle of taste The Am - bas - sa - dor of France!

The Am - bas - sa - dor of France!

No 18. SEXTETTE - "The Honours of War."

(RAKELL, TOWNBRAKE, JOLLIFFE, BADGER, BANTISON & BICKSITT.)

Words by
ADRIAN ROSS.

Music by
ANDRE MESSAGE.

Allegro.

VOICE.

PIANO.

BADGER.

When some mighty commander Like great Al - ex - an - der Goes

RAK. TOWN. & JOLL.

With a rum tum tum on the drum - And a twee-dle-dee on the

BAD. BANT. & BICK.

out to attack With a rum tum tum on the drum - And a twee-dle-dee on the

RAK.

Life. — Next day e-ver the border In dis-mal dis-or-der His

Life. —

mf

Detailed description: This block contains the musical score for the 'RAK.' section. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a half note 'Life.' followed by a dash, then continues with the lyrics 'Next day e-ver the border In dis-mal dis-or-der His'. The piano accompaniment consists of chords and eighth notes, with a dynamic marking of *mf* (mezzo-forte) appearing in the second measure.

ALL.

men will come back With a dumb glum thum on the drum, — As they're limping a-way for their

ALL.

With a dumb glum thum on the drum, — As they're limping a-way for their

f

Detailed description: This block contains the musical score for the 'ALL.' section. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with the lyrics 'men will come back With a dumb glum thum on the drum, — As they're limping a-way for their'. The piano accompaniment consists of chords and eighth notes, with a dynamic marking of *f* (forte) appearing in the second measure. The section concludes with a repeat of the lyrics 'With a dumb glum thum on the drum, — As they're limping a-way for their'.

TOWN.

Life! — Tho' their looks

BANT.

Life! — Still they say they gain'd the vic-to-ry—

mf

Detailed description: This block contains the musical score for the 'TOWN.' section. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with the lyrics 'Life! — Tho' their looks'. The piano accompaniment consists of chords and eighth notes, with a dynamic marking of *mf* (mezzo-forte) appearing in the second measure. The section concludes with the lyrics 'Still they say they gain'd the vic-to-ry—'.

JOLL.

are con - tra - dic - to - ry; "We

BICK.

E - ver - y man Swears as he can "We

ALL.

have re - treat - ed ac - cord - ing to plan." So

ALL.

have re - treat - ed ac - cord - ing to plan." So .

heads up! eyes front! March as well as you know!

heads up! eyes front! March as well as you know!

Bruises and scars Are medals and stars A sol - dier loves to show! — We've

fought as sol - diers ought; — Un - til we could fight no more; — Then we

all came off, Then we all came off, — With the hon - ours of war! —

Piano introduction for 'Badger'. The music is in G major (one sharp) and 2/4 time. The right hand features a melody with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

BADGER.

Vocal and piano accompaniment for 'Badger'. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "When we tackled a par-ty A lit-tle too hearty And". The music is in G major and 2/4 time.

ALL.

Vocal and piano accompaniment for 'ALL.'. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "With his tierce carte, right at your heart, — And a free with his steel, With his tierce, carte, right at your heart, — And a". The music is in G major and 2/4 time. Dynamics include *f* (forte).

RAK.

Vocal and piano accompaniment for 'RAK.'. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "slash and a par-ry and prick. — You got lit-tle re-mind-ers In slash and a par-ry and prick. —". The music is in G major and 2/4 time. Dynamics include *mf* (mezzo-forte).

ALL.

front or in hind-ers That still you can feel! With an ache, stitch, un-gle and

ALL.

With an ache, stitch, tin-gle and

twitch, — And a limp with a crutch or a stick! —

twitch, — And a limp with a crutch or a stick! —

TOWN.

Scorn to groan or wince or double up—

BANT.

Still, we'll try to hush our trouble up,

JOLL.

BICK.

"We are all limping according to

E - ver - y man Swears if he can, "We are all limping according to

plan!"

ALL.

So heads up!

plan!"

ALL.

So heads up!

Eyes front, March as straight as a die; A - ny such thing As

Eyes front March as straight as a die A - ny such thing As

bandage and sling Will make the la - dies sigh! — We've fought as he - roes

bandage and sling Will make the la - dies sigh! — We've fought as he - roes

ought, — And what can they ask for more? — So we all came off, So we

ought, — And what can they ask for more? — So we all came off, So we

all came off — With the hon - ours of war! —

all came off — With the hon - ours of war! —

ff

No 19. DUET- "We are not speaking now."

(LUCY & MOLYNEUX.)

Words by
ADRIAN ROSS.

Music by
ANDRE MESSENGER.

Allegretto.

VOICE.

PIANO.

f

MOLYNEUX.

1. I know a charm-ing maid - en A - las! too
if some day I found her, The maid I

simile.

Pleggiere.

well! My yearn - ing heart is lad - en With love I dare not
know— And put my arm a - round her, Then would she bid me

tell! I fain would speak, but still I fear, Be-
go? Her heart is not of stone or steel, Nor

stacc.

LUCY.

There is a hap - less lov - er I've
If my true love should hold me In
cause she swears she will not hear!
did she prom - ise not to feel!

known so long, Too late I now dis - cov - er That
such a way, I'd an - swer what he told me, Yet

I have done him wrong! I can - not tell him, since I swore That
no - thing I would say! And if perchance a sound was heard, Our

I would speak to him no more! Nor I nor you Can break the bond Of
lips would nev-er speak a word! Nor I nor you Would break the bond Of

MOL.

Nor I nor you Can break the bond Of
Nor I nor you Would break the bond Of

such a sol-lemn vow _____ Tho' I am fond-
such a sol-lemn vow; _____ We both are fond

such a sol-lemn vow! _____ Tho' I am true- I
such a sol-lemn vow! _____ Yet if 'tis true Then

Nor I respond! Ah, why? We sigh- We
And I respond- We will! But still- We

can - not woo- Ah, why? We sigh- We
I can woo- We will! But still- We

are not speaking now!
are not speaking now!

Ah, why?
We will!

We sigh—
But still— (*they kiss.*)

are not speaking now!
are not speaking now!

Ah, why?
We will!

We sigh—
But still— (*they kiss.*)

We are not speaking now!
We are not speaking now!

We are not speaking now!
We are not speaking now!

1. MOL.

2.

2. But

No. 20. SONG and CHORUS—“Under the moon.”

(BEAUCAIRE.)

Words by
ADRIAN ROSS.

Music by
ANDRE MESSENGER.

Allegretto.

BEAUCAIRE.

VOICE.

1. If you had been A fai - ry Queen, And
I were then The least of men—And

PIANO.

that's what you were and are — And I, a - gain A peas - ant swain Born
that's what I may be now — Yet still, one night, I won the right To

un - der a hum - ble star. — Yet when you lis - tend To one like me, As
whis - per a lov - er's vow! — And nev - er aft - er Can you for - get, The

moon-light glisten'd On grass and tree, What did it mat-ter to me— and you For
sighs and laughter Of lips that met! The moon-lit gar-den a-round us two, And

dolce.
you were ten-der dear and I was true? Un-der the moon,
that was E-den dear for me and you! *p*

Un-der the moon What does a lov-er care? Name and fame are

all the same As a breath that dies in the air! Heart to heart in a
dolce.

world a - part, Tremble and faint and swoon, On - ly love is the

cresc.

King a - bove Un - der the moon!

p

Un - der the moon!

SOPRANO. *p* Un - der the moon! Un - der the moon! What does a lov - er

ALTO. *pp* Ah!

TENOR. *pp* Ah!

(Chorus in the distance!) Ah!

BASS. *pp* Ah!

pp

care? _____

cresc.
On - ly Love is the King a - bove _____

cresc.
On - ly Love is the King a - bove _____

cresc.
On - ly Love is the King a - bove _____

cresc.

Un - der the moon! _____

Un - der the moon! Un - der the moon!

pp
Ah! _____

pp
Ah! _____

Ah _____

p *pp*

Un - der the moon! 2. Though

Un - der the moon!

Un - der the moon!

Un - der the moon!

moon!

moon!

moon!

moon!

No 21. SONG- "What are names?"

(LADY MARY.)

Words by
ADRIAN ROSS.


Music by
ANDRE MESSENGER.

Allegro. LADY MARY.
Lento.

VOICE. 

Names, what are names? An

PIANO. 



emp-ty, i - dle breath! The make-be-lieve of childish games That fools us till our





death! Toys of my own — Since first my life be - gan; — I



cast them down and stand a-lone A wo-man with a man!—

cresc.

The first system of the musical score is in D major (two sharps). The vocal line consists of eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands, with a crescendo marking.

poco agitato.

When at first you came Did you give a name, False or true?

mf

The second system continues in D major. The tempo is marked 'poco agitato'. The vocal line has a more active melody. The piano accompaniment includes a mezzo-forte (mf) marking.

cresc.

Now I care no more For the name you bore— You are you!

cresc.

The third system is in D major. Both the vocal and piano parts show a crescendo. The piano accompaniment has a more rhythmic and driving quality.

Wealth and rank and birth They are void of worth Let them lie.—

f

The fourth system is in D major. The vocal line concludes with a final note. The piano accompaniment features a forte (f) marking and ends with a sustained chord.

Here for life we stand,

Bound in heart and hand, You and I!

largamente.

I gave my heart —

It was not to your name; — And

though no more you play a part, The man is still the same!

What though they say —

That I am far a - bove you, I

look in - to your soul to - day And with my soul I

love you! BEAUCAIRE. (*Raises his head.*)
Mo - ther! to - day Where

Ma - ry smiles a - bove you, Do you not hear my Ma - ry say:

LADY MARY.
I love you? I look in - to your

soul _____ to - day _____ And with my soul _____

And with my soul _____

ff I love _____ you! _____

BEAUCAIRE.

I love _____ you! _____

ff *ff*

NO 22. CHORUS - "Way for the Ambassador."

Words by
ADRIAN ROSS.Music by
ANDRE MESSENGER.

Allegro maestoso.

PIANO.

ff

SOPRANO.

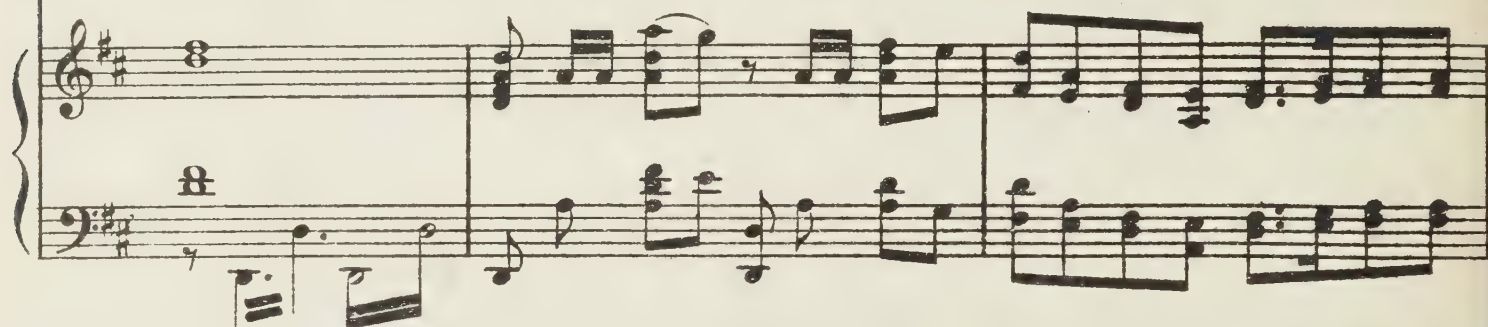
ALTO.

TENOR.

BASS.

*ff**ff*

Way, — way, — for the Am-bas-sa-dor Of



the Most Christian King!

Bow, —

bow, —



as — we re - treat be - fore, Our hom - age of - fer - ing! —

Leave His Grace an am - ple path

Thro' the beaux and belles of Bath

Where he sees on ei - ther side

Birth and taste per - son - i - fied. —

Now, _____ now, _____ up - on the polish'd floor We

hear his footsteps ring. _____ Hail! _____ Hail! _____

to _____ the Am - bas - sa - dor Of the Most Christian King! _____

Leave His Grace an am - ple path Thro' the beaux and belles of Bath.

Hail to the Am-bas-sa - dor Of the Most Christian King!

180 No 23. SONG and CHORUS- "A Son of France."
(MIREPOIX.)

Words by
ADRIAN ROSS.

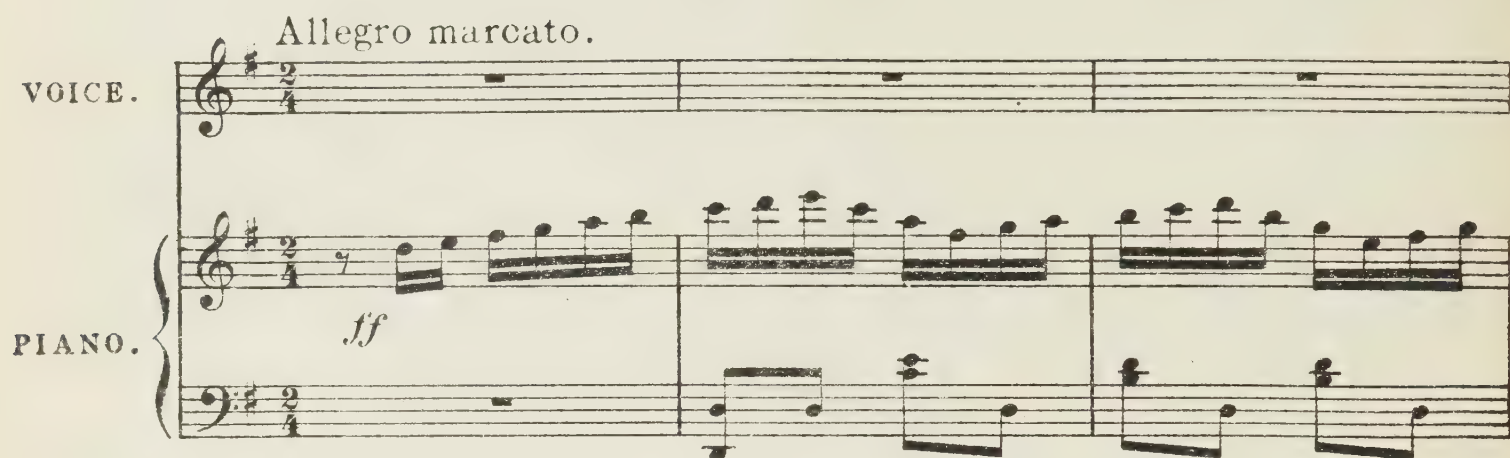
Music by
ANDRE MESSEAGER.

Allegro marcato.

VOICE.

PIANO.

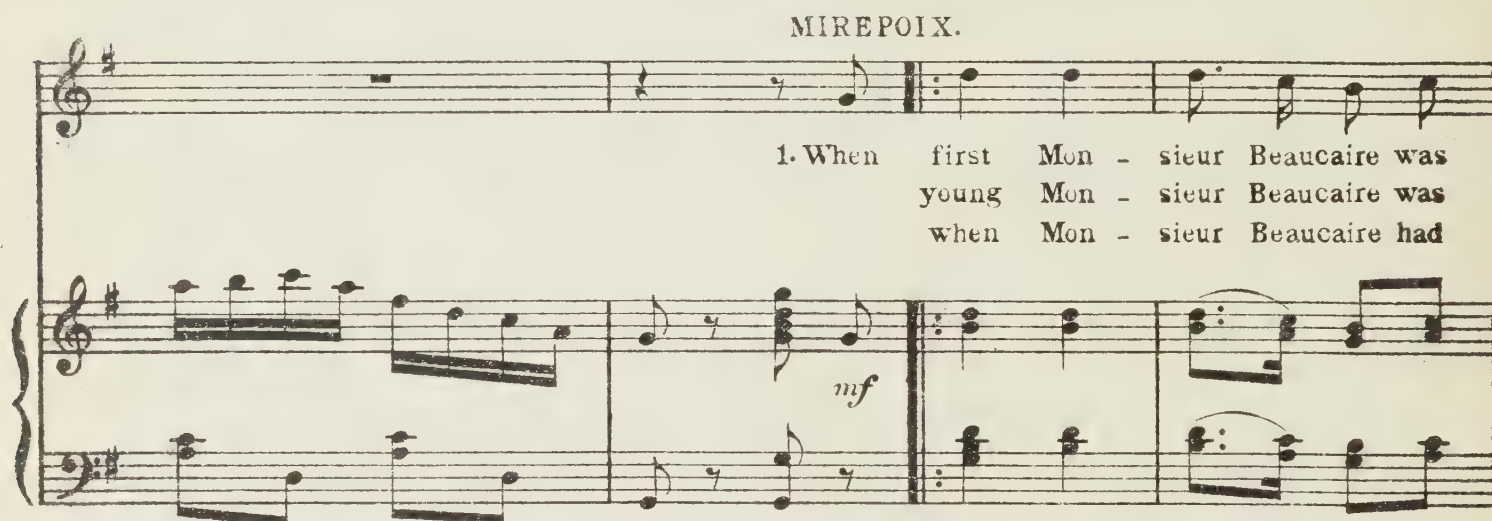
ff



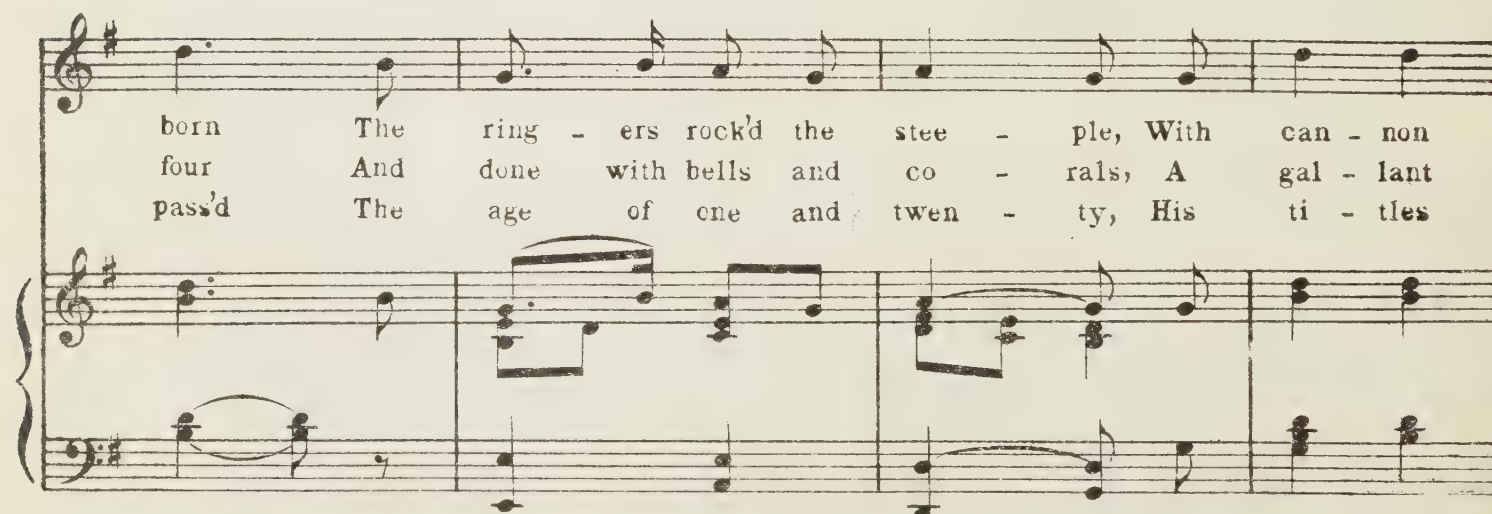
MIREPOIX.

1. When first Mon - sieur Beaucaire was
young Mon - sieur Beaucaire was
when Mon - sieur Beaucaire had

mf



born The ring - ers rock'd the stee - ple, With can - non
four And done with bells and co - rals, A gal - lant
pass'd The age of one and twen - ty, His ti - tles



fire the air was torn To no - ti - fy the peo - ple.
mar - shal taught him war, A bis - hop taught him mor - als.
came so thick and fast He found them more than plen - ty!

The King cre - a - ted him that day The no - ble Count of
At six, I think, but am not sure He won the Duch - y
My mem - o - ry can - not re - cord Of what he's Duke and

Beau - jo - lais And though of ra - ther ten - der years, A Cap - tain in the Mus - ke -
of Nemours And as a roy - al prize at school A Province of his own to
Count and Lord; One name he has no right to bear, For he is not Mon - sieur Beau -

teers!
rule!
caire!

SOP.

A Cap - tain in the Mus - ke - teers!
A Pro - vince of his own to rule!
For he is not Mon - sieur Beau - caire!

TEN.

A Cap - tain in the Mus - ke - teers!
A Pro - vince of his own to rule!
For he is not Mon - sieur Beau - caire!

BASS.

f

It great - ly adds to
It's not the rule in
In fai - ry tales I've

In the Mus - ke - teers!
Of his own to rule!
Not Monsieur Beau - caire!

In the Mus - ke - teers!
Of his own to rule!
Not Monsieur Beau - caire!

p

in - fant charms To be a Mus - ke - teer in arms, And
 pol - i - ties To be a Gov - er - nor at six. But
 read long since, A bar - ber may turn out a Prince. Such

hap - pens now and then by chance When the lit - tle boy is a
 hap - pens now and then by chance When the lit - tle boy is a
 sto - ries are not mere ro - mance When the bar - ber man is a

Son of France!
 Son of France!
 Son of France!
 SOP. *f*

TEN.

BASS.

It great - ly adds to in - fant charms To be a Mus - ke -
 It's not the rule in pol - i - ties To be a Gov - er -
 In fai - ry tales we've read long since A bar - ber may turn

It great - ly adds to in - fant charms To be a Mus - ke -
 It's not the rule in pol - i - ties To be a Gov - er -
 In fai - ry tales we've read long since A bar - ber may turn

And hap - pens now and then by chance When the ba - by
 But hap - pens now and then by chance When the ba - by
 Such sto - ries are not mere ro - mance When the bar - ber

teer in arms
 nor at six
 out a Prince

teer in arms
 nor at six
 out a Prince

boy is a Son of France!
 boy is a Son of France!
 man is a Son of France!

1. When
 2. When
 3. But

No 24. Finale.

Words by
ADRIAN ROSS.

Music by
ANDRE MESSENGER.

Allegro.

PIANO.

The piano introduction consists of three measures in 6/8 time. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The first measure is marked with a forte (*f*) dynamic.

BEAUCAIRE.

The first vocal entry is on a single staff, with the lyrics "Oh, fair be wind and" appearing below the notes. The piano accompaniment is shown in grand staff below. The piano part begins with a series of chords in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present in the second measure of the piano part.

The second vocal entry continues the melody with the lyrics "wea - ther, Let the sun - lit rip - ples dance, — As the". The piano accompaniment continues with chords and a bass line, maintaining the 6/8 rhythm.

The third vocal entry concludes the phrase with the lyrics "fair - est rose of your Eng - land goes On the heart of a Son of". The piano accompaniment provides harmonic support with chords and a bass line.

LADY MARY & LUCY.

May two fair lands to - geth - er In—

B. *Francel* ———

L.M. & L. love and hon - our hold ——— And stand as friends till the

L.M. & L. last war ends, In the peace - ful age of gold! ———

L.M. & L. Friends are French and Eng - lish men Though they've quarrell'd
BEAU, MOL. & MIREPOIX.

Friends are French and Eng - lish men Though they've quarrell'd

p

L.M.
& L.

now and then— Side by side may they draw their blades And

B.M.
& M.R.

now and then— Side by side may they draw their blades And

L.M.
& L.

all be in love with Eng - lish maids! Side by side may they

B.M.
& M.R.

all be in love with Eng - lish maids! Side by side may they

L.M.
& L.


draw their blades *rall.* All of them in love with Eng - lish maids!

B.M.
& M.R.

draw their blades *rall.* All of them in love with Eng - lish maids!

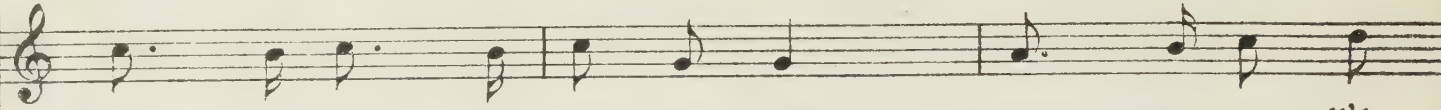
*a tempo.**ff*

L.M.
M.L.




Friends are French and Eng - lish men! Though they quarrell'd

M.M.
&
MIR.



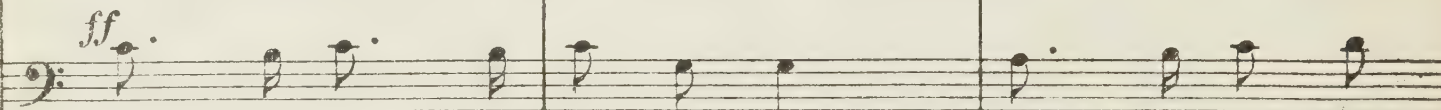
Friends are French and Eng - lish men! Though they quarrell'd

ff




Friends are French and Eng - lish men! Though they've quarrell'd


ff




LADY MARY & LUCY with SOP.



now and then— Side by side may they draw their blades And



BEAU. MOL. & MIR. with TEN. & BASS.



all be in love with Eng - lish maids! Side by side may they

draw their blades! All of them in love with Eng - lish maids!

rall. *Presto.*

SONG—"Gold and Blue and White."

(BEAUCAIRE.)

Words by
ADRIAN ROSS.Music by
ANDRÉ MESSENGER.

Andante. BEAUCAIRE.

VOICE. In a land of dreams I
coun - try dim and

PIANO. *pp*

wan - der, As in tales of long a -
dream - y Now a cap - tive I must

go, ———— Where a - gainst the hea - vens
dwell. ———— There is no - thing that can

yon free - - der me Rise From the hills of
its ma - gie

snow! spell! All the sky is blue a -
To its la - dy, to its

poco cresc.

bove them, Till the gold - en
fai - ry All my life bows

sun down, Comes to kin - dle them and
To the blue and white of

cresc.

love ——— them ——— Kiss them one by
Ma - - - ry, ——— And her gold - en

cresc.

one crown! Gold and blue and white
Gold and blue and white

f Piu animato.

Which do I love the best? Eyes of sky and

hair of light Snow of a maid - en breast!

White and gold and blue, All I would win and

hold; More than all, the heart that's true As

gold, gold, gold!

ff *rall.*

Tempo I! In that gold!

pp *ff*



M Messenger, André Charles
1503 Prosper
M583M6 [Monsieur Beaucaire.
Musie Piano-vocal score. English]
 Monsieur Beaucaire

**PLEASE DO NOT REMOVE
SLIPS FROM THIS POCKET**

**UNIVERSITY OF TORONTO
LIBRARY**

